



54TH ANNUAL CONFERENCE  
JUNE 10-14, 2025  
BUTLER UNIVERSITY  
INDIANAPOLIS, INDIANA, USA



International  
Double Reed  
Society

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**54th Annual Conference of the  
International Double Reed Society**

Butler University  
June 10 - 14, 2025

**Pam Ajango**  
Co-host

**Doug Spaniol**  
Co-host



# Legal Statements

## Conference Terms & Conditions

These terms and conditions (the "Terms") govern your registration, attendance, and performance (your "Participation") in an event (the "Event") organized by us and our affiliates.

All references to "us" (and similar words such as "we" and "our") mean International Double Reed Society, an Ohio non-profit corporation (regardless if they are capitalized), and all references to "you" mean the individual Participating in the Event (regardless if the word is capitalized). However, if you are Participating on behalf of a business entity, then "you" means both you and your business entity.

## Recording Release

Each IDRS conference artist may choose to authorize or not authorize the release of their performance/presentation at the IDRS conference for non-commercial use by conference attendees and IDRS members. This consent is provided when the artist signs their artist contract and includes digital audio files for livestream, and video recordings for the IDRS archives, website, and official social media.

We and our affiliates may record audio and video of some performances at the Event. Unless otherwise selected by you when submitting your proposal, by performing at the Event, you consent to our and our affiliates' use, live streaming, distribution, of those recordings, including the use of your likeness, without compensation to you, as follows: (a) to promote us and our affiliates; and (b) to further the non-profit purposes defined in our governing documents. To the extent any copyright in those recordings vested in you as a result of the performance and recording, you hereby grant us an unlimited, royalty-free license to accomplish those uses, including the right to modify and create derivative works using those recordings. For clarity, this includes the marketing, distribution, of those recordings by us and our affiliates, including the host of the Event. You also release us and our affiliates from all liability with respect to those uses.

## Audio and Video Policy

### Events recorded by IDRS for the archive

IDRS may livestream and videotape conference events for the society's archives, such as the Evening Gala Concerts, Masterclasses, 50 for 50 Commissioning Project recitals, and the Fernand Gillet – Hugo Fox and Norma Hooks Young Artists International Competitions. Performers and composers of these events may not record their performances and may not use the recordings for their own personal use.

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Each IDRS conference artist may choose to authorize or not authorize the release of their performance/presentation at the IDRS conference for non-commercial use by conference attendees and IDRS members. This consent is provided when the artist signs their artist contract and includes audio CDs or digital audio files for livestream and video recordings for the IDRS archives, website, and official social media.

Video recordings posted on IDRS social media accounts may only be reposted on personal social media accounts by reposting the original post on Facebook and Twitter, and/or by requesting permission for Instagram to repost with credit.

Personal downloading or screen-recording of official IDRS archives for personal use is prohibited.

## Events not recorded by IDRS

All conference artists and composers of events not recorded by IDRS (mainly daytime recitals and lectures) are allowed to record personal audio or video during a live performance at an IDRS conference. Self-recorded video recordings may be shared on social media accounts or personal websites. These artists will be responsible for all copyright and license issues and when sharing they are required to acknowledge that the event took place at the IDRS Conference.

## Attendees in the audience

Attendees in the audience are prohibited to record or distribute a recording of any event

Except as otherwise permitted by us in writing, attendees in the audience shall not: (a) record any audio or video during live performances at the Event; or (b) share any personal audio or video from the Event on social media or elsewhere. However, we may share recordings on our social media channels (such as Facebook and Twitter) and we encourage you to share those posts using the share feature on the applicable social media platform.

## Recording Policy for 50 for 50 Composers

50 for 50 Composers will be given access to the original premiere recordings and will be able to share the videos, citing IDRS and the premiere date and place.

The composers must not share the videos of the premieres publicly without signed consent from all performers involved. The composers are responsible for coordinating this and submitting to IDRS before releasing said recordings publically online. IDRS, by contrast, is responsible only for obtaining written permission from the performers to share the premiere recordings exclusively with IDRS membership.

## No Commercial Activity

Except for as permitted by us in writing, you shall not market or sell any commercial goods or services in or around the concert halls. However, attendees may market and sell commercial goods and services through: (a) a registered vendor in the exhibit halls; and (b) the message boards approved by us.

## The Event

We and our affiliates have final say on all Event details, schedules, performers, and the like. We may add, remove, change, or cancel, those details at any time, for any reason, without any liability to you.

## Registration Fees

We may require registration fees to Participate in the Event. All fees paid by you for the Event are nonrefundable.

## Safety and Security

You shall comply with all reasonable rules which we enact with respect to your Participation in the Event, including reasonable searches of your property when entering and attending the Event.

## Social Media Policy

To honor equality and inclusion of all of our world wide community members, we only post official IDRS news, announcements, and associate organization material on our profiles. We will continue to strive to keep our official channels a place of community and will be sharing regular updates about new public and member resources, upcoming events, and ways to stay connected. If you have any questions, please reach out to [support@idrs.org](mailto:support@idrs.org).

## ASSUMPTION OF RISK

You acknowledge that your Participation in the Event is voluntary, and you understand the nature of the Event. To the maximum extent permitted by law, you assume all risks associated with Participating in the Event.

## RELEASE OF CLAIMS

To the maximum extent permitted by law, you (for yourself and anyone who might make a claim on your behalf) hereby release us and our affiliates, and their respective owners, directors, officers, managers, employees, contractors, and other representatives, from claims, demands, actions, suits, damages, losses, liabilities, costs, and expenses (including reasonable attorneys' fees) that you may have now or in the future related in any way to the Event or these Terms.

## LIMITATIONS OF LIABILITY

To the maximum extent permitted by law, we and our affiliates will not be liable to you under any cause of action or theory of liability, even if a party has been advised of the possibility of such damages, for (a) indirect, incidental, special, consequential, or exemplary damages, or (b) lost profits, revenues, customers, opportunities, or goodwill.



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## Letter from the Dean



Dear Attendees of the International Double Reed Society 2025 Conference,

On behalf of the entire Butler University community, I am honored to welcome you to Indianapolis for the 54th annual conference of the International Double Reed Society!

Butler University is one of the nation's leading master's comprehensive universities. A fully accredited institutional member of the National Association of Schools of Music since 1931, Butler was founded in 1855 by abolitionist Ovid Butler on the principle of providing equal access to higher education regardless of gender or race. The Jordan College of the Arts, one of the University's seven colleges, includes our School of Music and Departments of Art, Arts Administration, Dance, and Theatre. JCA's mission is to foster an inclusive and welcoming learning community that develops students as artist-citizens through innovative arts education, professional study, and experiential learning.

As a city known for sports (think Indianapolis 500, or the national headquarters of the NCAA), Indianapolis has garnered an equally powerful reputation as a cultural hub and arts destination. While in our city, you will have the opportunity to hear performances by the Indianapolis Symphony Orchestra and Indianapolis Chamber Orchestra in world-class venues such as our on-campus Clowes Memorial Hall, the site of the conference gala concerts; Clowes is currently the 59th best-selling venue in terms of ticket sales... in the world! Need a moment to catch your breath? Consider walking across the street from the Butler campus to visit the Indianapolis Museum of Art at Newfields. Or take a stroll along Indiana Avenue, reveling in the history of jazz that still permeates that street, which in its 1920s heyday featured over 33 jazz clubs. There truly is something for everyone here.

With its wide range of informative and entertaining events, including lectures, presentations, solo and chamber music recitals, and masterclasses, the 2025 IDRS Conference promises to leave you feeling inspired and energized, while renewing old acquaintances and forging new ones.

It was Pablo Picasso who stated that, "The purpose of art is [to wash] the dust of daily life off our souls" – our hope for you is that in the midst of these chaotic and uncertain times, you will find a true moment of respite during your time in Indy. Thanks for being here!

Most sincerely,

**Lisa Brooks, DMA** (she/her)  
Dean, Jordan College of the Arts  
Professor of Violin

## Letter from the Director of the School of Music



To all International Double Reed Society conference attendees -

On behalf of Butler University's School of Music, I am happy to welcome you to our beautiful campus for the 2025 International Double Reed Society conference. Our double reed faculty members, Prof. Doug Spaniol and Prof. Pam Ajango, have worked tirelessly to prepare an amazing program for you. I know you will be engaged with exceptional masterclasses, presentations, lectures and performances by experts from all parts of the world. Butler University is home to world-class performing venues, including Clowes Hall, the Schrott Center for the Arts, and the Eidson-Duckwall Recital Hall. We hope you will be able to take advantage of all that our campus and the city of Indianapolis have to offer. Not far from campus you can find Newfield's (art museum and grounds), the Indianapolis Children's Museum, the NCAA Hall of Champions (downtown) and the Central Canal. You can find a variety of eateries at 56th and Illinois and also in Broad Ripple, in addition to Chatham Tap and our cafeteria on campus.

If there is anything you need during your time here, please let us know - we are always happy to help. We are excited for the energy and camaraderie during your time here. All my best wishes for a wonderful conference.

**David Murray**

Director - School of Music- Butler University  
Professor of Bass

## Letter from the Conference Hosts



Pam Ajango



Doug Spaniol

Dear IDRS 2025 guests,

We are thrilled to welcome you to the IDRS 2025 Annual Conference at Butler University in Indianapolis, Indiana! Thank you to the International Double Reed Society for entrusting us with this monumental event. We are honored to host so many friends, both old and new, during this week of musical artistry, pedagogy, instrument sampling (and buying!), and camaraderie.

Your hosts are Pam Ajango, oboe, and Doug Spaniol, bassoon. We will be around all week and hope to say hello to as many of you as possible! Madeline Flight (oboe) has been our graduate assistant this year and has helped immeasurably in preparing for the conference. She, along with two Butler alumni, Megan Strait (oboe) and Ntinyari Mitiri (bassoon), will serve as conference assistants this week. We would like to thank the more than 40 generous conference volunteers. This conference would not be possible without the work of all of these people! We are all here to help make sure that your time at IDRS 2025 is as enjoyable and hassle-free as possible. Please look for any volunteer (in bright blue conference shirts, with VOLUNTEER clearly marked on their nametags), Megan, Ntinyari, Madeline, Pam or Doug for immediate assistance. You can always find someone to help in the registration area (lobby of Schrott) from 8:30 am - 5 pm everyday, or email [idsr2025@butler.edu](mailto:idsr2025@butler.edu) at any time.

Butler University is a beautiful, welcoming campus, and we want everyone to feel included, valued, and respected during your time here. We are happy to speak with any of you at any time if you feel there is something we can do immediately to improve your week on our campus, and we will do whatever we can to make it an even better experience.

Thank you to the hundreds of double reed artists who are performing, teaching, lecturing, presenting, and exhibiting this week. YOU make the annual conference the success it has been for 53 years, and we are grateful and humbled to be a part of IDRS history during the 54th conference.

Finally, special thanks to the IDRS board for working with us to make this week happen - past presidents Sarah Roper and Eric Stomberg, current president Jacqui Wilson, exhibits coordinator Frank Swann, communications coordinator Cayla Bellamy, the Conference Artistic Committee, the Conference Competition Committee and jurors, and many more staff, volunteers, and advisors - too many to name!

With our heartfelt wishes for a wonderful week filled with great music and friends (and reeds!),

Pam Ajango

Doug Spaniol

## Letter from the IDRS President



Welcome to Indianapolis, Indiana and the 54th annual conference of the International Double Reed Society, held at Butler University!

Each year the conference is a special opportunity to gather as an organization for five days of celebrating everything our double reed community has to offer in the form of concerts, masterclasses, workshops, and more! Specifically, I encourage you to visit and enjoy the exhibit hall where our business members, vendors, and artist sponsors have generously brought their expertise and products across great distances for our collective benefit. It is a great opportunity to learn from and experience so many new things in one place. In fact- the bassoon that I play was purchased off the exhibits floor at IDRS 2015!

Additionally, I encourage you to check out the many events that are unique to IDRS: the Fernand Gillet-Hugo Fox and Norma Hooks Young Artist International Competitions, the IDRS Baroque Band, Reading Group sessions, the premieres of works from our 50 for 50 commissioning project, affinity mixers, and of course, the general meeting where I look forward to greeting you all for my first conference as President.

On behalf of the Board of Directors, I would like to extend our sincere thanks to co-hosts Pam Ajango (Oboe) and Doug Spaniol (Bassoon) for the immeasurable time, effort, and dedication they have contributed in preparation for the conference. We would also like to extend our gratitude to Conference Assistant Madeline Flight for all of her efforts to make this a successful conference. I hope you all feel a well-deserved sense of accomplishment and reward as you see our membership enjoy the fruits of your labor over the next five days.

Whether this is your first conference, your first in a while, or you are a regular attendee, I hope that this experience will leave you feeling inspired by our collective artistry, and that connecting with old and new friends will create a feeling of belonging in our double reed community. Introduce yourself to people you don't know, give compliments freely, and celebrate each other. I look forward to enjoying a great conference together!

*Kw'atánúushamatash,*

**Jacqui Wilson**  
IDRS President

### The conference hosts would like to thank the following people. This conference would not have been possible without their assistance.

**Lisa Brooks**, Dean, Jordan College of the Arts

**Maren Urness**, Administrative Assistant to the Dean,  
Jordan College of the Arts

**Janice Thornburgh**, Administrative Assistant, Jordan College of the Arts

**David Murray**, Director, School of Music

**Amanda Hopson**, Coordinator of Collaborative Piano, School of Music

**Lyndee Kennett**, Budget Officer, School of Music

**Joy Rogers**, Administrative Assistant, School of Music

**Matt Dickerson**, Piano Technician

**Aaron Hurt**, Vice President - Arts Events

**Andrea Stearley**, Executive Director, Presidential Events

**Abby Tauber**, Operations Coordinator, Butler Arts & Events Center

**Haley Phemister**, Associate Director of Operations,  
Butler Arts & Events Center

**Jeff Gooch**, Head of Production, Butler Arts & Events Center

**Joey Wever**, Production Manager, Schrott Center for the Arts

**Diane Timmerman**, Professor and Chair of Butler Department of  
Theatre

**Glenn Thoreson**, Technical Director, Butler Department of Theatre

**Philip Eichacker**, Art Director, Marketing and Communications

**Joel Stein**, Video Producer, Marketing and Communications

**Beth Falkenbach**, Administrative Specialist, Lacy School of Business

**Chris Davis**, Director, Print, Copy, and Mail Service

**Madeline Flight**, Conference Graduate Assistant

**Ntinyari Miriti**, Conference Assistant

**Megan Strait**, Conference Assistant



## IDRS Board of Directors

The following individuals work voluntarily for the benefit of the International Double Reed Society:

**President** – Jacqueline Wilson

**Immediate Past President** – Sarah Roper

**Vice President** – Leigh Muñoz

**Secretary** – Melissa Bosma

**Treasurer** – Andrew W. Parker

**At Large – Orchestra/Chamber (oboe)** – Yiu Song Lam

**At Large – Orchestra/Chamber (bassoon)** – Monica Ellis

**At Large – Associate Organizations** – Ravi Shankar Domingues

**At Large – Business** – Cynthia Hanson

**At Large – Avocational** – Michael DiPietro – [dipietro@ids.org](mailto:dipietro@ids.org)

## IDRS Staff and Volunteers

The following individuals work for the benefit of the International Double Reed Society:

**Administrative Director, Exhibits Coordinator** – Frank Swann

**Membership Coordinator** – Amy Christensen

**Communications Coordinator** – Cayla Bellamy

**Advertising Coordinator** – Dana Brink

**The Double Reed Oboe Editor** – Geoffrey Burgess

**The Double Reed Bassoon Editor** – Ryan Romine

**2025 Competitions Coordinator** – Leigh Muñoz

**2025 NYHAIC for Bassoon, Chair** – Lorelei Dowling

**2025 GFIC for Oboe, Chair** – Andreas Oeste

**2026 NYHAIC for Oboe, Chair** – Aaron Hill

**2026 GFIC for Bassoon, Chair** – Lyndon Watts

## IDRS Honorary Members and President's Award Recipients

Maurice Allard (1923–2004)  
Günter Angerhöfer (1926–2015)  
Lady Evelyn Barbirolli (1911–2008)  
Philip Bate (1909–1999)  
Roger Birnstingl (1932)  
Neil Cathcart Black (1932–2016)  
Robert Bloom (1908–1994)  
Maurice Bourgue (1939–2023)  
Michael Britton (1943)  
Gwydion Brooke (1912–2005)  
Victor Bruns (1903–1996)  
Donald Christlieb (1912–2001)  
Lewis Hugh Cooper (1920–2007)  
Gerald Corey (1934–2010)  
John Cran (1927–2020)  
Robert De Gourdon (1912–1993)  
John de Lancie (1921–2002)  
Doris DeLoach (1945)  
Ferdinand Del Negro (1896–1986)  
Noël Devos (1929–2018)  
Paul Dombrecht (1948)  
Elaine Douvas (1952)  
Willard S. Elliot (1926–2000)  
June Emerson (1937)  
Judith Farmer (1956)  
Alan Fox (1934–2023)  
Bernard Garfield (1924–2025)

Bert Gassman (1911–2004)  
Alfred Genovese (1931–2011)  
Julie Ann Giacobassi (1949–2022)  
Fernand Gillet (1882–1980)  
Loren Glickman (1924–2021)  
Harold Goltzer (1915–2004)  
Ralph Gomborg (1921–2006)  
Leon Goossens, CBE (1897–1988)  
Ingo Goritzki (1939)  
George F. Goslee (1916–2006)  
Lido Guarnieri (1934–2021)\*  
E. Earnest Harrison (1918–2005)  
Bruce Haynes (1942–2011)\*  
Rebecca Henderson (1960)  
Frantisek Herman (1942)  
Norman H. Herzberg (1916–2007)  
Stevens Hewitt (1924–2017)  
Leonard Hindell (1943)  
Heinz Holliger (1939)  
Norma R. Hooks (1944–2018)  
Gordon Hunt (1950)  
Cecil James (1913–1999)  
Richard Killmer (1938)  
Ronald J. Klimko (1936–2012)  
Benjamin Kohon (1890–1984)  
Simon Kovar (1890–1970)  
Dr. Paul Henry Lang (1901–1991)

Lyndesay Langwill (1897–1983)  
André Lardrot (1932)  
Erik Niord Larsen (1943)  
James Laslie (1923–2011)  
Alfred Laubin (1906–1976)  
Humbert J. Lucarelli (1936–2023)  
John Mack (1927–2006)  
Stephen Maxym (1915–2002)  
Robert M. Mayer (1910–1994)  
John Miller (1942)  
John Minsker (1912–2007)  
W. Hans Moennig (1903–1988)  
Frederick Moritz (1897–1993)  
Ryohei Nakagawa (1935–2023)  
Celia Nicklin  
Susan Nigro (1951)  
Karl Öhlberger (1912–2001)  
Fernand Oubradous (1903–1986)  
Brian Pollard (1930–2013)  
Valeri Popov (1937)  
Ivan Poushechnikov (1918–2010)  
Wayne Rapier (1930–2005)  
Mordechai Rechtman (1926–2023)  
Charles Robert Reinert (1913–2007)  
Lowry Riggins (1930)  
Roland Rigoutat (1930–2007)  
Joseph Robinson (1940)

Patricia Rogers (1954)  
Louis Rosenblatt (1928–2009)  
Frank Ruggieri (1906–2003)  
Matthew Ruggiero (1932–2013)  
Harry Schweizer (1947)  
Sol Schoenbach (1915–1999)  
Leonard Sharrow (1915–2004)  
Maxine Shimer (1914–1995)\*  
Jerry Sirucek (1922–1996)  
Louis Skinner (1918–1993)  
Harry Smyles (1917–2002)\*  
Robert Sprenkle (1914–1988)  
Ray Still (1920–2014)  
Daniel Stolper (1937–2020)  
Laila Storch (1921–2022)  
Hitomi Sugawara (1934–2022)  
Jane Taylor (1932–2012)  
Klaus Thunemann (1937)  
Milan Turkovic (1939)  
Eric Van der Veer Varner (1974–2019)\*  
K. David Van Hoesen (1926–2016)  
Charles Veazey (1941)  
William Waterhouse (1931–2007)  
Christopher Weait (1939)  
Arthur Weisberg (1931–2009)  
Helmut Winschermann (1920–2021)  
Richard Woodhams (1949)

### President's Award:

William J. Dawson, M.D. – Medical Consultant  
Marc Fink – Past President

Peter Klatt – Industry Liason  
Noah Knepper – Founding Member

Jim Prodan – Archivist

# Competitions

## Fernand Gillet – Hugo Fox International Competition for Oboe



### FINALISTS:



**Vidyasagar Anupindi** (USA)  
Studies at University of Missouri-Kansas City with Celeste Johnson



**Sigurd Greve** (Norway)  
Oboist of Oslo Philharmonic



**Anna Štrbová** (Slovakia)  
Solo Oboe of Orchestre National de Lyon, studies at Hochschule Luzern with Ivan Podyomov



**Jianing Tian** (China)  
Studies at China Conservatory of Music with Lu Tang



**Shuai Zhang** (China)  
Studies at Central Conservatory of Music with Wei Dong Wei



**Alternate: Grace Stringfellow** (USA),  
Studies at University of Colorado Boulder with Peter Cooper

The winner of the final round will perform the Concerto in D Major by Guiseppe Sammartini during the Evening Concert on Saturday, June 14 at 7pm in the Clowes Memorial Hall and will receive a cash prize of \$8,000 USD.

### PRELIMINARY ROUND JUDGES:

**Nicholas Daniel** (UK), International Soloist and Professor at Staatliche Musikhochschule of Trossingen  
**Clara Dent-Bogányi** (Austria), Principal Oboist Budapest Festival Orchestra and Professor at Hochschule für Musik Nürnberg/Germany  
**Mingjia Liu** (China/USA), Principal oboe San Francisco Opera, Professor at Tianjin Juilliard School  
**Tamara Benitez Winston** (USA), Acting English Horn and Oboe of Nashville Symphony Orchestra  
**Mizuho Yoshii** (Japan), Former Principal oboe Mahler Chamber Orchestra and Associate Professor at Tokyo University of the Arts

### FINAL ROUND JUDGES

**Francisco Castillo** (USA)  
Oboist and Professor at Pomona College and several institutions in Los Angeles, California.  
**Dr. Paul Chinen** (USA)  
Assistant Professor of Oboe, Western Illinois University  
 2nd Oboe, Orchestra Iowa  
**Emily Pailthorpe** (UK)  
Oboist of the London Conchord Ensemble

**Dwight Parry** (USA)  
Principal Oboe, Cincinnati Symphony  
 Asst. Professor of Oboe, BGSU  
 Adjunct Faculty, CCM  
**Andrea Ridilla** (USA)  
Professor of Oboe, Miami University  
 Principal Oboe, Classical Music Festival (AUT)

The judges will choose a 40 minute program from the following list of required repertoire:

**Grażyna Bacewicz:** *Sonata*  
**Heinz Holliger:** *Five Little Pieces (I. Lied, II. Georgischer Brief, IV. "con slancio")*  
**Giuseppe Sammartini:** *Oboe Concerto in D Major*  
**José Siqueira:** *Three Etudes*

**Amanda Hopson**, Piano  
**Liya Wang**, Piano (Shuai Zhang)  
**Kai Qi**, Piano (Jianing Tian)

The Members of the Fernand Gillet-Hugo Fox International Competition for Oboe Committee and Officers of the IDRS Executive Committee are deeply appreciative of the time, effort and expertise of all individuals who served as judges for the 2025 Competition. The 2025 Fernand Gillet-Hugo Fox International Competition for Oboe Committee Members: **Andreas Oeste**, chair; **Jaime Gonzalez**, and **Alison Teale**.

## Competitions (cont.)

### Norma Hooks Young Artist International Competition for Bassoon



International  
Double Reed  
Society

# NHYAIC



**Jackson Bernal** (USA/El Salvador)  
Studies at Rice University, Shepherd School of Music  
with Benjamin Kamins



**Xuanyu Liu** (China)  
Studies at Central Conservatory of Music with Lansong Li



**Cian Bryson** (Canada)  
Studies at the University of Toronto and Sibelius Academy  
with Jaakko Luoma



**Alternate: Logan Bach** (USA)  
Studies at University of Kansas with Midori Samson

#### FINALISTS:

The winner of the final round will perform a **30 minute recital** during the conference on Friday, June 13, at 3:30pm in the Eidson-Duckwall Recital Hall and will receive a cash prize of \$4,000 USD.

#### PRELIMINARY ROUND JUDGES:

**Margaret Cookhorn** (UK), Principal contrabassoon and bassoon, City of Birmingham Symphony

**Cristian Coliver Sánchez** (Mexico), Principal bassoon, State of México Symphony Orchestra, Principal bassoon and contrabassoon, Minería Symphony Orchestra, Bassoon Professor at Sistema Nacional de Fomento Musical and Carlos Chávez Orchestra Academy

**Julia Harguindey** (USA), Principal bassoon Nashville Symphony and the Santa Fe Opera

**Catherine Larsen-Maguire** (UK/Germany) Music Director of the National Youth Orchestra of Scotland, freelance conductor, former Principal bassoon of Kormische Oper, Berlin

**Niels Anders Vedsten Larsen** (Denmark), Bassoon, Carion Wind Quintet

#### FINAL ROUND JUDGES:

**Nanci Belmont** (USA), Assistant Professor of Bassoon, Louisiana State University and Bassoonist, City of Tomorrow

**Glenn Einschlag** (USA), Principal Bassoon, Buffalo Philharmonic Orchestra and Faculty Member, Glenn Gould School, Royal Conservatory of Music

**Clara Manaud** (France), Principal Bassoon, Iceland Symphony Orchestra

**Leyla Zamora** (USA/Costa Rica), 3rd Bassoon and Contrabassoon, San Diego Symphony Orchestra

**Fernando Zúñiga-Chanto** (Costa Rica), Bassoon Professor, University of Costa Rica

The judges will choose a 30 minute program from the following list of required repertoire:

**Maria Gstättnr:** *Schnittmuster*

**Seong Ae Kim:** *Fever Dream*

**Teresa Procaccini:** *Tre Pezzi Op.30*

**Elizabeth Goodenough:** Piano

The Members of the Norma Hooks Young Artists International Competition for Bassoon Committee and the IDRS Board of Directors are deeply appreciative of the time, effort and expertise of all individuals who served as judges for the 2025 Competition. The 2025 Norma Hooks Young Artists International Competition for Bassoon Committee Members: **Lorelei Dowling**, chair; **Toby Chan**, and **Jeffrey Lyman**.

## Conference Volunteers

Charlie Beauregard  
Olivia Benna  
Asher Bennett  
Sarah Bentley  
Viki Bertram  
Arailym Bolatova  
Alfredo Bonilla  
Rory Bowers

Julia Bradley  
Alex Bratek  
Kate Bruns  
Clair Cangialosi  
Chris Chadburn  
Lydia Hermosilla Coleman  
Abby Counts  
Kristen Daniel

Kayla De Guzman  
John DeBiase  
Lily DeSalvo  
Werner Joseph Diaz Guerra  
Keira Dickson  
Will Duis  
Sara Erb  
Luke Fisher

Andy Flurer  
Alice Frisch  
Laurel Granlund  
Hannah Grosse  
Kevin Harris  
Allison Hein  
Emma Grace Homoky  
Ethan Johnson



# Artists and Sponsors

**American University**–William Wielgus  
**Appalachian State University**–David Wells  
**Arkansas State University**–Kristin Leitterman  
**Ball State University**–Lisa Kozenko  
**Bell Bassoons Limited**–Carlo Colombo, Mathieu Harel, Stéphane Lévesque, and Martin Mangrum  
**Bernd Moosmann**–Michael Burns, Scott Pool, Kristian Oma Rønnes, Fernando Zúñiga-Chanto  
**Buffalo Philharmonic Orchestra**–Glenn Einschlag  
**Buffet Crampon**–Michael Rabinowitz, Brenda Schuman-Post  
**Carmel High School**–Christy Heber  
**Colorado Mesa University**–Jeffrey McCray  
**East Tennessee State University**–Heather Killmeyer  
**Eastern Michigan University**–Bradley Johnson  
**Elmhurst University**–Julie Popplewell  
**F. Lorée - De Gourdon**–Elizabeth Starr Masoudnia, Nermis Mieses, Dwight Parry, Elizabeth Priestly Siffert, Toyin Spellman Diaz  
**Fox Products**–Brittany Harrington, Aaron Hill, William Short, Keith Sweger  
**Fox Products, University of Florida**–Shannon Lowe  
**Howarth of London**–Emily Pailthorpe, Keith Sorrels  
**Howarth of London, Wilfrid Laurier University**–Ari Cohen Mann  
**Ithaca College**–Christin Schillinger  
**Javeriana University**–Fáber Cardozo  
**Jennet Ingle Reeds**–Jennet Ingle  
**Johns Hopkins University**–Patrick Quinn  
**Josef (Japan)**–Jaime González  
**Kathleen Moniaci Woodwinds**–Kathleen Moniaci  
**Keith Bowen Bassoon Workshop**–Andrew Marlin  
**Lawrence University**–Brigit Fitzgerald Pacher  
**Leitzinger Bassoons**–Nanci Belmont  
**Les Écuries du Roy**–David Schreiner  
**Marigaux Paris**–Peter Cooper  
**Messiah University**–Todd Goranson  
**Miami University**–Andrea Ridilla  
**Michigan State University**–Nermis Mieses  
**Miller Marketing**–Scott Pool  
**Montana State University**–Derek Bannasch  
**University of North Carolina at Greensboro**–Michael Burns  
**Nielsen Bocal Supply**–Robert Jordan  
**North Dakota State University**–Martin Van Klompenberg  
**Northern Arizona University**–Michelle Fletcher  
**Northwestern State University**–Leah Forsyth  
**Phoenix College**–Kelsey Maes  
**Sam Houston State University**–Kristin Sarvela  
**Silent Voices Project**–Sarah Lee  
**Texas A&M University-Corpus Christi**–Rachel Messing, Scott Pool  
**Texas Tech University**–Richard Meek  
**The Ohio State University**–Jesse Schartz  
**The University of Maine at Augusta**–Lindsey Wiehl  
**The University of Southern Mississippi**–Pablo Hernandez  
**The University of Texas at San Antonio**–Erin Mallard  
**Troy University**–Jillian Camwell  
**UMKC Conservatory and Fox Products**–Leigh Muñoz  
**University of Alabama**–Carlos Felipe Viña  
**University of Arkansas**–Theresa Delaplain  
**University of Central Arkansas**–Lorraine Duso Kitts  
**University of Denver Lamont School of Music**–Ian Wisekal  
**University of Georgia**–Amy Pollard  
**University of Idaho Lionel Hampton School of Music**–Javier Rodriguez  
**University of Iowa**–David Cyzak  
**University of Kansas**–Luis De León, Midori Samson  
**University of Kentucky**–Andrew Payne  
**University of North Carolina at Greensboro**–Courtney Miller  
**University of North Texas**–Darrel Hale  
**University of Redlands**–Francisco Castillo  
**University of Southern Mississippi**–Kim Woolly  
**University of Texas at El Paso**–Sara Renner  
**University of Wisconsin-Madison, Mead Witter School of Music**–Lindsay Flowers  
**Washburn University**–Emily Foltz  
**Washington State University**–Kamil Tarnawczyk  
**Weber State University**–Thomas Priest  
**Yamaha Music USA, Hope College**–Caitlin Kramer  
**Yamaha Music USA, University of Indianapolis**–Mark Ortwein

Kamila Kanczugowski  
 Yvonne Kershaw  
 Lauren Kowal  
 Cole Kubesch  
 Laura Lambrech  
 Andriy Lassowsky  
 Olivia Leake  
 Jp Meyer

Brynlee Miller  
 Kanario Miriti  
 Sheryl Monnier  
 Cara Oser  
 Nathaly Pagoaga  
 Colleen Pleva  
 Madina Rashidova  
 Destiney Rivers

Mariangely Sanchez  
 Mariel Schelfo  
 Anna Shabowski  
 Megan Sheeley  
 Olivia Sims  
 Ashley Sparks  
 Cameron Storey  
 Joshua Strobel

Samantha Svare  
 Stephanie Tripp  
 LaBarrin Wallace  
 Claudia Williams  
 Sophi Wroblewski

# Exhibitors (in Dugan Hall, home of Lacy School of Business)

## Exhibit Hours:

Wednesday, Thursday, Friday: 10:00 am - 5:00 pm (closed 1-2 pm on Wednesday)

Saturday: 10:00 am - 1:00 pm

**Please see the floor plan of Dugan Hall on page 146 for the locations of the Exhibitors. Thank you for your support!**

COMPANY	LOCATION	FLOOR
A. Laubin LLC	218/221	2
Alawn Design LLC	118/121	1
Allegro Music Sales, Inc.	Atrium	2
Anderson Group	Atrium	2
Barton Cane	Lobby	1
Bocal Majority and Operation O.B.O.E.	Lobby	1
Boston University School of Music	Atrium	2
Buffet Crampon / Rigoutat / Schreiber	118/121	1
BULGHERONI F.Ili Srl	118/121	1
Carlos E. Coelho Woodwinds	Lobby	1
Cascade Oboe Reeds	Atrium	2
Chemical City Reeds	218/221	2
Chicago Reed Company	218/221	2
Churaoto Kobo Josef Co., Ltd	Atrium	2
Clip and Play	Lobby	1
Composers at IDRS 2025	Atrium	2
De Gourdon-Lorée	Atrium	2
Edmund Nielsen Woodwinds	118/121	1
Fast Woodwinds	118/121	1
Forrests Music	218/221	2
Fox Products Corporation	203	2
Gebrüder Mönning GmbH	Atrium	2
Gustav Mollenhauer & Söhne KG	222	2
Harter Reed Co.	118/121	1
Hodge Products, Inc.	118/121	1
Howarth of London Ltd	Lobby	1
Indiana University Jacobs School of Music	Atrium	2
Jende Industries	Lobby	1
Jennet Ingle Reeds	118/121	1
Jenni Brandon Music	Atrium	2

COMPANY	LOCATION	FLOOR
Jiffy Reeds	Atrium	2
JK Studio & Reed Making	118/121	1
KGE Reeds	118/121	1
Kristin Bertrand's Woodwind Workshop	Lobby	1
Légère Reeds, Ltd	218/221	2
Leitznger Bassoons and Bocals	202	2
Manhattan School of Music	218/221	2
MARIGAUX SAS	118/121	1
Midwest Musical Imports	Atrium	2
Miller Marketing Co	218/221	2
Moniaci Woodwinds	218/221	2
Nielsen Bocal Supply	118/121	1
Oboe Chicago, Inc	218/221	2
Oboe Shop GmbH	118/121	1
Patricola Fratelli - Musical Instruments	Lobby	1
Pierre Roy	Atrium	2
RDG Woodwinds	118/121	1
Reed Machines	Lobby	1
Reedbook	218/221	2
Reeds 'n Stuff GmbH	Lobby	1
Silverstein Works	Atrium	2
Songburd Music	218/221	2
Stellar Oboe Products	118/121	1
Texas Bassoon Center	Atrium	2
Tip Top Oboes	218/221	2
Trevco Music & The Music Source	234E&F	2
Wicked Edge / Double Reed Edge	118/121	1
Wiseman Cases	218/221	2
Yamaha Corporation of America	Atrium	2

# IDRS Reading Groups



Reading Groups are sight-reading sessions that have been a regular part of the IDRS Conference since 1999. The sessions are designed to be fun and stress-free, yet sufficiently challenging to be musically satisfying. We currently have a library of almost 900 double reed ensembles, each consisting of 2-16 different parts. There is music for almost every combination of double reed instruments, including music for bassoons only, for oboes and English horns only, and for mixed double reed ensembles. The library also contains works of varying difficulty. This allows us to form large or small groups of different ability levels, catering to the desires and abilities of the players who show up at each session. New works are added to the library each year. The sessions are run in a very informal atmosphere. We encourage you to attend as many or as few as you wish. Please arrive a few minutes early, if possible, as this facilitates formation of appropriate groups of play-

ers. Ensembles of different sizes are playing simultaneously in different rooms at each session. When you arrive, it is helpful for you to tell the organizers approximately what your ability level is, and whether you prefer to be in a large or small ensemble. We also would like to know if you prefer to be reading in an ensemble with one on a part or if you would feel more comfortable if someone else is playing the same part. We can usually handle requests to participate in a group of a particular instrumentation. While the sessions are definitely not seen as a performance, observers can usually be allowed to watch in any of the rooms if space is adequate.

There will be many reading sessions scheduled over the 5 days of the conference. The schedule is listed below. To participate in a session, please come to Lilly Hall, Room 173. We hope to see you there!

## Special requests for reading group sessions:

There are several ways we can usually accommodate special requests for reading group sessions. If you have one of these special requests, please contact Glenn Harman at [readinggroup@idrs.org](mailto:readinggroup@idrs.org) in advance of the session you wish to attend, so that space and instrumentation arrangements can be made:

- If you are a composer, arranger, or publisher who would like to have a new work tried out by a group, please let me know so that I can have the proper instrumentation available in one of our rooms. You can then either give me the piece in advance of the session or bring it to that session.
- If you have a pre-formed group and would like to spend a reading session reading together, let me know so that I can plan for a space for you. You will be free to read some of our music and/or some of your own that you bring along.
- If you have a special-interest situation that might be appropriate for a reading session, get in touch with me to arrange a time. An example: In Granada, one session had a group for bassoonists playing French bassoons. They read some of our ensembles for 6-8 bassoonists and some of their own music.

## Schedule for the 2025 Conference

**Rooms:** Lilly Hall 133, 141, 145, 173, 177

**Tuesday, June 10:** 12 noon- 1 p.m.  
5:15 p.m.- 6:30 p.m.

**Wednesday, June 11:** 7:30 a.m.- 8:45 a.m.  
12 noon- 1 p.m. (Lilly Hall 141 is unavailable at this time)  
5:15 p.m.- 6:30 p.m.

**Thursday, June 12:** 7:30 a.m.- 8:45 a.m.  
12 noon- 1 p.m.  
5:15 p.m.- 6:30 p.m.

**Friday, June 13:** 7:30 a.m.- 8:45 a.m.  
12 noon- 1 p.m.

**Saturday, June 14:** 7:30 a.m.- 8:45 a.m.  
12 noon- 1 p.m.  
5:15 p.m.- 6:30 p.m.

## The Reading Group Committee

Glenn S. Harman, Chairman ([readinggroup@idrs.org](mailto:readinggroup@idrs.org))

Carolee Bowen

Christopher Nilo

Bruce Biggin

Melanie Nichols



# IDRS Baroque Band

Geoffrey Burgess and Jeanine Krause | Coordinators  
Director | Gonzalo X. Ruiz

## Join the band! Open to avocational and professional players of historic double reeds!

Modeled after the great wind bands of the 17th and 18th centuries, the IDRS Baroque Band enriches the conference experience for participants and listeners alike. Fostering joy and community, the band brings ceremonial solemnity and friendly collegiality. Participation is open to all. We play on historical instruments pitched at 415Hz. No prior experience is required. Instruments are available for loan at no cost. You must provide your own reeds, available for purchase at the conference. The band is a great way to get your feet wet in the glorious and vast repertoire of baroque wind music. It also allows modern-day players to gain valuable insights from historical performance practice in a supportive context.

Established in 2022 during the conference in Boulder, the Baroque Band was spearheaded by a cooperative of historical performance specialists Jeanine Krause and Geoffrey Burgess, with rotating musical direction. This year Gonzalo X. Ruiz (The Juilliard School) will direct. "A master of expansive phrasing, lush sonorities, and deft passagework" (San Francisco Chronicle), Grammy Award nominated Gonzalo X. Ruiz is one of America's most sought-after historical woodwind soloists and teachers. He has appeared as principal oboist and soloist with leading groups in the US and in Europe and his former students fill the ranks of most top groups across the United States. This year's repertoire will include theatre music by Purcell and Handel, as well as favorites from previous years.

## Rehearsals\*

Wednesday, June 11th from 4-6pm | Lilly Hall 110 (Sectionals in Lilly Hall 120)

Friday, June 13th from 4-6pm | Lilly Hall 110 (Sectionals in LH 124)

Saturday, June 14th Soundcheck 5:30pm | CMH Balcony

## Performance:

Saturday, June 14th Baroque Band Performance 6:45pm CMH Balcony

\*mandatory presence at one rehearsal minimum in order to perform



# Contraband

Contraband is a tradition at IDRS Conferences. If you have a contra, come join our all-contrabassoon band! Contraband will be led by Richard Meek and Kevin Fuller.

## Contraband Schedule

Friday, June 13: 12:00 - 12:50 pm  
Lilly Hall 112, Rehearsal

Saturday, June 14: 1:30 - 2:15 pm  
Lilly Hall Studio Theatre (LH168), Rehearsal

Saturday, June 14: 3:30 - 4:15 pm  
Lilly Hall Studio Theatre (LH168), Rehearsal

Saturday, June 14: 4:30 - 4:55 pm  
Lilly Hall Studio Theatre (LH168), Performance



# Indianapolis Chamber Orchestra Roster

**Matthew Kraemer, Music Director & Conductor**

*Christel DeHaan Podium*

## VIOLIN

Suliman Tekalli,  
**Concertmaster**  
*N. Clay Robbins & Amy McConkey Robbins\**  
Dianna Joiner-Miller,  
**Asst. Concertmaster**  
*Christian & Elaine Wolf\**  
Emily Popham-Gillins  
Thomas Watkins  
*Marcus & Cynthia Veatch\**  
Lisa Brooks,  
**Principal Second**  
*Barb and John Chirgwin\**  
Alfred Abel,  
**Asst. Principal Second**  
*Tom and Dawn Bennett\**  
Pamela Close,  
*Sara Anne Hook\**  
Andrew Stump  
Yi-Fan Sun  
Korn Roongruangchai  
Kelsea Au^^  
Tricia Bonner^^  
Sarah Cook^^

The ICO uses a rotation system within the violin section

^^Substitute or Extra Musician playing IDRS concerts

## VIOLA

Csaba Erdélyi,  
**Principal**  
*Drs. Tina Harris & Kraig Kinchen*  
Colette Abel  
Donna Lively Clark  
*Ann & Ken Dee\**  
Robert Switala  
Emily Drumm^^

## CELLO

Marjorie Lange Hanna,  
**Principal**  
*Robert Tucker\**  
Andrea Kleesattel  
*Tania Deng\**  
Nancy H. Smith  
Dong Yeol Hong^^  
Anna Danilova-Thompson^^

## DOUBLE BASS

David Murray,  
**Principal**  
*Ann Hinson\**  
Emmet Hanick  
Jack Helsley^^

## FLUTE

Tamara Thweatt,  
**Principal**  
*Vance Patterson\**  
Laura Recendez^^  
Andrea Raes^^

## OBOE

Leonid Sirotkin,  
**Principal**  
*Jim & Leah Turner\**  
Pamela Ajango,  
*Jim Young\**  
Mark Ostoich^^

## CLARINET

Eli Eban,  
**Principal**  
*Sheila Barton & Bill Bosron\**  
Candice Clayton Kiser,  
*Bill and Phyllis Groth\**  
Paige Stafford^^

## BASSOON

Kara M. Stolle,  
**Principal**  
*Charles Rubright\**  
Matthew Hogan

## HORN

Eli Britton,  
**Principal**  
*Scott Putney & Susan Sawyer\**  
Layne Anspach^^  
Zach Cooper^^  
Natalie Sweasy^^

## TRUMPET

John Rommel,  
**Principal**  
*Vance Patterson\**  
Daniel Golando

## TROMBONE

Jared Rodin,  
**Principal**

## TIMPANI

Jon Crabiel^^

## PERCUSSION

Murray Mast^^  
Andrew Riley^^  
Steve Hanna^^  
YoungKyoung Lee^^  
Craig Hetrick^^

## PIANO

Rebecca Sorley^^

## CONTINUO

Anastasia Chin^^

## ELECTRIC BASS

Steven Dokken^^

## HARP

Wendy Muston,  
**Principal**  
*Diana H. Mutz & Howard L. Schrott\**

\*The ICO is grateful for Principal Players whose support underwrites these musicians

**The Indianapolis Chamber Orchestra performances at IDRS 2025 are sponsored in part by the generosity of these donors:**

Vaino and Nancy Ajango  
Dawn and Tom Bennett in honor of Roger Roe  
Eli Lilly & Company

Lilly Endowment  
Dr. Brett Fink  
Scott Putney and Susan Sawyer

N. Clay and Amy Robbins  
Dr. Christian Wolf and Elaine Holden  
Charles Rubright



## Matthew Kraemer

Recognized for his "musical sensitivity" and "energized sense of interpretation," conductor Matthew Kraemer has earned acclaim for his inspired performances and versatile artistry. He is currently in his second season as the Adelaide Wisdom Benjamin Music Director of the Louisiana Philharmonic and has served as Music Director of the Indianapolis Chamber Orchestra since 2015. A frequent guest conductor, Kraemer has led many of North America's top orchestras, including the Atlanta, Baltimore, Cincinnati, Houston, and Saint Louis symphonies. A passionate advocate for new music, he has championed contemporary composers and led the ICO to multiple national awards. Kraemer is a recipient of the Herbert von Karajan Conducting Fellowship and the Bruno Walter Career Development Grant, with past residencies including the Vienna Philharmonic at the Salzburg Festival. An Indiana native and accomplished violinist, he studied conducting in Vienna and at Aspen, and lives in New Orleans with his wife, Megan, and their two sons.

# IDRS2025 Shuttle Bus Schedule and Information

As a convenience to our conference attendees, IDRS2025 is providing free shuttle bus service between downtown Indy and Butler's Campus. Most days the pick-up/drop off locations will be the Hyatt Regency downtown and the circular drive in front of Clowes Memorial Hall. On Friday evening the buses will travel between Butler and the Hilbert Circle Theatre for the Indianapolis Symphony Orchestra concert and reception.

**Please note that we can't guarantee seats on any bus.** We have calculated busing needs based on information provided on our conference registration form, and we hope that everyone will have a seat at the time they want. If that doesn't happen, you may need to wait for a later bus or use some other form of transportation. Other transportation options include carpooling with friends, using a service like Uber or Lyft, using IndyGo public transportation (<https://www.indygo.net/>), or taxis.

## SHUTTLE BUS SCHEDULES (all times approximate)

### TUESDAY MORNING:

Depart Hyatt Regency - Arrive Clowes Memorial Hall

8:15 am - 8:40 am

9:15 am - 9:40 am

10:15 am - 10:40 am

11:15 am - 11:40 am

### WEDNESDAY - SATURDAY MORNING:

Depart Hyatt Regency - Arrive Clowes Memorial Hall

7:00 am - 7:20 am

8:15 am - 8:40 am

9:15 am - 9:40 am

10:15 am - 10:40 am

### TUESDAY, WEDNESDAY, THURSDAY, SATURDAY EVENINGS:

Depart Clowes Memorial Hall - Arrive Clowes Memorial Hall

9:45 pm - 10:10 pm

10:45 pm - 11:05 pm

11:45 pm (Tuesday only) - 12:05 am (arrives just after midnight on Wednesday)

### FRIDAY EVENING

Depart Clowes Memorial Hall - Arrive Hilbert Circle Theatre

5:00 pm (Recommended!) - 5:25 pm

6:00 pm (Expected high demand) - 6:25 pm

Depart Hilbert Circle Theatre - Arrive Clowes Memorial Hall

9:45 pm - 10:10 pm

10:45 pm - 11:20 pm



# Schedule at a Glance | June 10

 Recital
  Masterclass
  Lecture
  Other

	Schrott Stage	Eidson-Duckwall (EDRH)	Krannert Room (inside Clowes)	Lilly Hall Studio Theatre	Lilly Hall 110	Lilly Hall 112	Lilly Hall 120	Lilly Hall 124
1:00 PM	T. Marchioni, A. Nicotera			New Downbeat				
1:15 PM						Brian McKee	Cayla Bellamy	
1:30 PM	Wood+Wind Duo		Keith Sweger					
1:45 PM								
2:00 PM	Duo Fuego	Les Ecuries du Roy			Kelsey Maes			
2:15 PM								Arleigh Savage
2:30 PM	Madera Viva	The Sprightly Companions		Susan Nigro, Glenn Einschlag				
2:45 PM								
3:00 PM	Kristen Sarvela		Camerata Nova Quintet and Summit Winds	Dylan Neff		Ben Roidl-Ward	Alyssa Morris	
3:15 PM								
3:30 PM				Tennessee Tech Bassoon Studio				
3:45 PM					Patrick Quinn			
4:00 PM		Brigit Fitzgerald Pacher, Mary-Beth Minnis, Scott Pool	Andrew Parker Lindsay Flowers			Bonnie Farr	Meredith Hite Estevez	
4:15 PM								
4:30 PM			OboeBass!					
4:45 PM								
6:45 PM	Clowes Memorial Hall Lobby		IDRS Baroque "Mini" Band Pre-Concert Performance					
7:00 PM	Clowes Memorial Hall		Opening Night Gala Concert featuring the Indianapolis Chamber Orchestra, Matthew Kraemer, Music Director Mark Ortwein • Nermis Mieses • Nanci Belmont • Clara Manaud • Anna Mattix • Amy Pollard • Dwight Parry					
Post-Concert	Clowes Memorial Hall Lobby		Post-Concert Reception (entertainment, free hors d'oeuvres, cash bar)					

## Conference Registration Open Hours

Conference registration is available every day from 8:30 am to 5:00 pm in the the lobby of Schrott Center for the Arts.

### Exhibitors

(in **Dugan Hall**, home of Lacy School of Business)

#### Exhibit Hours:

Wednesday, Thursday, Friday: 10:00 am - 5:00 pm  
(closed 1-2 pm on Wednesday)

Saturday: 10:00 am - 1:00 pm

See the list of Exhibitors on page 10 and a floor plan of the exhibit space on page 146.

*Please support our Exhibitors. IDRS conferences would not be possible without their support.*

**THANK YOU!**

### Affinity Mixers

**June 11 - 11:30 AM** | Ford Salon (underneath EDRH)

**Affinity Mixer for cis women, trans women, or non-binary**

For individuals who are comfortable in a space that centers the experiences of women.

**June 12 - 12:30 PM** | Ford Salon (underneath EDRH)

**Affinity Mixer for LGBTQ+**

**June 14 - 12:30 PM** | Ford Salon (underneath EDRH)

**Affinity Mixer for BIPOC**

A chance to meet, chat, and share experiences. The moderators (members of the IDRS DEIB committee) will lead some icebreakers and offer conversation starters. The mood is convivial and informal.

### Reading Groups

**Rooms:** Lilly Hall 133, 141, 145, 173, 177  
See the complete schedule on page 11.





### Baroque Band

**Rooms:** Lilly Hall 110, 120, 124, CMH Balcony  
See the complete schedule on page 12.

### ContraBand




**Rooms:** Lilly Hall 112, LH168  
See the complete schedule on page 12.

# Schedule at a Glance | June 11

 Recital
  Masterclass
  Lecture
  Other



	Schrott Stage	Eidson-Duckwall (EDRH)	Krannert Room (inside Clowes)	Lilly Hall Studio Theatre (LH168)	Lilly Hall 110	Lilly Hall 112	Lilly Hall 120	Lilly Hall 124	
9:00 AM					Natasha Keating	Tood Goranson	Monica Ellis	Graham Mackenzie	
9:15 AM									
9:30 AM									
9:45 AM									
10:00 AM		A. Detwiler, M. Lauer, V. Martinez, R. Frederiksen	Dirndl Oboe Duo	Dennis Pearson, Keegan Hockett					
10:15 AM			A. Mania, Card Snd Coll, Clscal App., R. Messing, S.Pool			Brigit Fitzgerald Pacher	Dwight Parry		
10:30 AM									
10:45 AM									
11:00 AM		H. Macdonald, M. Fay (50 for 50)							
11:15 AM									
11:30 AM	Adivinanzas Dbl Reed Ens, Emily Brownlee, Hsuan-Yi Yao, Shawn Seguin	Affinity Mixer cis women, trans women, non-binary (in Ford Salon)		Consilvio, Kaunitz, Becker, Ramey	Carlos Clark			Ashley Rollins	
11:45 AM									
12:00 PM									
12:15 PM									
12:30 PM									
12:45 PM									
1:00 PM							IDRS General Meeting		
1:15 PM									
1:30 PM									
1:45 PM									
2:00 PM	slapslap			J. Popplewell, A. Marlin				Forgotten Clefs	
2:15 PM									
2:30 PM	Brenda Schuman-Post	U of Arkansas Oboe Studio, Alum				Kelsey Maes	Jaime González		
2:45 PM									
3:00 PM	Claire Taylor				David Wells				
3:15 PM									
3:30 PM	P. Hanson M. Rabinowitz		J. McCray, W. Aikens, B. Krinke	Ashley Ertz					
3:45 PM									
4:00 PM		Lía Uribe		Kamil Tarnawczyk	Baroque Band Rehearsal	K. Rabb, K. Day, J. Ingle, A. Morris, J. Steinmetz Panel Discussion		Holger Hoos	
4:15 PM									
4:30 PM			Buffalo Bisoons!!!	I. Wisekal, J. Shafer, R. Berg					
4:45 PM									
5:00 PM									
5:15 PM									
5:30 PM									
5:45 PM									
6:00 PM									
7:00 PM   Clowes Memorial Hall			Evening Gala Concert – Solo and Chamber Works • Adivinanzas Double Reed Ensemble Atlantic Reed Consort • 2025 International Bassoon Ensemble • Camerata Nova Quintet (50 for 50) Tres Palos Ensemble • Jennet Ingle • Bradley Johnson • Jamal Davidson & Ethan Miller Post-Haste Reed Duo • Lindabeth Binkley & MaryBeth Minnis						

# Schedule at a Glance | June 12

 Recital
  Masterclass
  Lecture
  Other

	Schrott Stage	Eidson-Duckwall (EDRH)	Krannert Room (inside Clowes)	Lilly Hall Studio Theatre (LH168)	Lilly Hall 110	Lilly Hall 112	Lilly Hall 120	Lilly Hall 124	
9:00 AM						Cayla Bellamy	Amy Pollard Workshop	Bobby Phillips	
9:15 AM									
9:30 AM					Caitlin Kramer Workshop				
9:45 AM									
10:00 AM	Peter Kolkay	Norma Hooks Young Artist International Competition for Bassoon Final Round	Wash St Trio, 5th Ave Trio, Shannon Lowe, Keith Sorrels, Erin Gelbach						
10:15 AM									
10:30 AM				J. Camwell, M. Ransom, B. Farr, D. Powell	Richard Meek		Laura Medisky Workshop	Robyn Costa	
10:45 AM									
11:00 AM					P. Hernandez K. Woolly				
11:15 AM									
11:30 AM	Peter Cooper			C. Raymond with M. Lauer		Kayleigh Bagley			
11:45 AM									
12:00 PM								John Steinmetz	
12:15 PM									
12:30 PM		Affinity Mixer LGBTQ+ (in Ford Salon downstairs)							
12:45 PM									
1:00 PM	Musical Arts Quintet, Ricercata Winds, Tres Palos Ensemble				Matthew Covington			Michael Rabinowitz Workshop	Leigh Muñoz
1:15 PM									
1:30 PM					President's Hour with IDRS President Jacqui Wilson	A Bert Lucarelli Celebration			
1:45 PM									
2:00 PM		T. Delaplain, Juukbox Trio, E. Mallard, E Gioes, A. Meaux	twotoestiger (50 for 50)		President's Hour with IDRS President Jacqui Wilson	A Bert Lucarelli Celebration			
2:15 PM									
2:30 PM			Little Apple Oboe Quartet				Ivy Ringel	Nora Lewis	
2:45 PM									
3:00 PM			Chicago Bassoon Trio	K. Daniel, E. Foltz, B. Schroeder, S. Berk, S. Barber		Emily Pailthorpe			
3:15 PM									
3:30 PM	Michael Burns, Abby Held, Derek Bannasch				Andrew Marlin				
3:45 PM									
4:00 PM			Amici Trio						Andrew Payne
4:15 PM									
4:30 PM	Susan Miranda		Ryan Reynolds	Cardinal Collective					
4:45 PM			Laura Medisky						
7:00 PM   Clowes Memorial Hall			Evening Gala Concert – Solo and Chamber Works featuring the IDRS 2025 Chamber Strings Elizabeth Starr Masoudnia • Lia Uriba • Linda Strommen • Raúl Chaurand • Ari Cohen Mann Trio De Bois • Jeanine Krause & Adam Shapiro • Alfredo Bonilla Aguilar • Holger Hoos • Betsy Sturdevant						




# Schedule at a Glance | June 13

 Recital
  Masterclass
  Lecture
  Other

	Schrott Stage	Eidson-Duckwall (EDRH)	Krannert Room (inside Clowes)	Lilly Hall Studio Theatre (LH168)	Lilly Hall 110	Lilly Hall 112	Lilly Hall 120	Lilly Hall 124		
9:00 AM		Gillet-Fox International Competition for Oboe Final Round				Midori Samson		Rachel Messing		
9:15 AM										
9:30 AM										
9:45 AM										
10:00 AM	Keslie Pharis			Silent Voices, Quinn, Sanders, Lab-Duo, Sledge, Nam, Allpress, Roberts		Richard Meek G. Waterhouse				
10:15 AM										
10:30 AM							L. Duso Kitts, Three Reeds, C. Yoder, J. Kouzel		Paul Hanson	
10:45 AM										
11:00 AM			Janelle Ott							
11:15 AM		(break)								
11:30 AM		Gillet-Fox International Competition for Oboe Final Round	Martin van Klompenberg	Fiona Slaughter	A. Gessner, A. Lemke, J. Seshadri, S. Segredo-Kundler			Lindabeth Binkley		
11:45 AM										
12:00 PM										
12:15 PM										
12:30 PM						Contraband Rehearsal				
12:45 PM										
1:00 PM	Double Entendre			Pavo Duo		Alfredo Bonilla			PJ Woolston	
1:15 PM										
1:30 PM	Sarah Hamilton & Aaron Hill			N. American Fr Bassoon Sextet						
1:45 PM										
2:00 PM	Kristian, Karolina Oma Rønnes			Mystery Cane Trio		Rachel Juszczak				
2:15 PM										
2:30 PM		Buckeye Bsn; Barga/Hesseman/ Magee/Nilo; Kowalczyk; High Dsr; DeWitt	Takin Souls Duo	S. Blake Duncan						
2:45 PM										
3:00 PM			Elizabeth Priestly Siffert		David Greenwald			J. Brandon J. Camwell, S. Nelson, M Troicki, C. Schillinger, C. Webb		
3:15 PM										
3:30 PM	A. Collins, S. Spring, D. Little	NHYAIC Winner								
3:45 PM										
4:00 PM	Ben Roidl-Ward			William Wielgus, Part I	Baroque Band Rehearsal	Bradley Johnson	Toyin Spellman-Diaz			
4:15 PM										
4:30 PM	Christin Schillinger			William Wielgus, Part II						
4:45 PM										
5:00 PM										
5:15 PM										
5:30 PM										
5:45 PM										
7:00 PM   Hilbert Cirlce Theatre			Special Event: Indianapolis Symphony Orchestra, Jun Märkl, Music Director • Jennifer Christen, principal oboe, and Ivy Ringel, principal bassoon, soloists in world premiere of new concerto by Hanna Benn. Program also features Ravel's <i>Alborada del Gracioso</i> and Berlioz' <i>Symphonie Fantastique</i> . **Extra ticket required, not included in conference registration**							
Post Concert   Hilbert Circle Theatre 2nd level			Post-Concert Reception (free hors d'oeuvres; cash bar) **Extra ticket required, not included in conference registration**							



# Schedule at a Glance | June 14

 Recital
  Masterclass
  Lecture
  Other

	Schrott Stage	Eidson-Duckwall (EDRH)	Krannert Room (inside Clowes)	Lilly Hall Studio Theatre (LH168)	Lilly Hall 110	Lilly Hall 112	Lilly Hall 120	Lilly Hall 124
9:00 AM								
9:15 AM					Franck Avril	Robert Jordan	Elizabeth Starr Masoudnia	Emily Mastenbrook
9:30 AM								
9:45 AM								
10:00 AM	Courtney Miller		Pure Winds	Matchsticks Bassoon Quartet				
10:15 AM								
10:30 AM		Benjamin Bradshaw	Luis De León					
10:45 AM							John Steinmetz	Adam Shapiro
11:00 AM	Roger Roe, et al	Aaron Pergram						
11:15 AM								
11:30 AM		Sara Renner			Layne Anspach	Brenda Shuman-Post, et al Round Table Exchange		
11:45 AM								
12:00 PM		Will Stevens						
12:15 PM								
12:30 PM		Affinity Mixer BIPOC						
12:45 PM		(in Ford Salon downstairs)						
1:00 PM	Toledo Symph Bass Section			Carmel HS Vrsty Bsn Team		Lydia Consilvio, et al	Christin Schillinger	
1:15 PM								
1:30 PM	Shane Werts		Wild Prairie Winds	Contraband Rehearsal	Madina Rashidova			
1:45 PM	Michelle Fletcher							
2:00 PM	Stuart Breczinski							Terry Ewell
2:15 PM	Nanci Belmont					Sarah Oliver Workshop		
2:30 PM			Trio Lily	Moniaci/Prochaska Stdnt Ens			Carlos Clark	
2:45 PM								
3:00 PM		Jonathan Headen	Andrea Ridilla	Seraphic Resonance				
3:15 PM								
3:30 PM	Susan Nelson, Raúl Chaurand	Ripple, Frederiksen, (50 for 50)		Contraband Rehearsal				
3:45 PM						Chritine Teng & Madison Triplett		Sara Renner
4:00 PM	David Cyzak	Zachary Senick					Jennet Ingle	
4:15 PM								
4:30 PM	Breaking Winds Bassoon Quartet	OBOHIO	Ashley Rollins Ryan Morris	Contraband Performance				
4:45 PM								
6:45 PM	Clowes Memorial Hall Lobby		IDRS Baroque Band Pre-Concert Performance					
7:00 PM	Clowes Memorial Hall		Closing Night Gala Concert featuring the Indianapolis Chamber Orchestra, Matthew Kraemer, Music Director Emily Pailthorpe • Jaime González • William Short • Alyssa Morris • Fernando Zuñiga-Chantos GFIC Winner • Montréal/Lyon/San Diego Bassoon Ensemble					

# Programs June 10

JUNE 10

**1:00 PM**

Lilly Hall Studio Theatre  
LH168 - Black Box Theatre  
Chamber Music

**New Downbeat: Contemporary Chamber Works Highlighting Double Reeds**

New Downbeat is excited to present a recital filled with contemporary chamber works highlighting double reeds. All of the works performed have been commissioned and premiered by the members of New Downbeat throughout the past six seasons as a new music collective.

*The Ostrich Ascending*

Caroline Sackleh, Bassoon; Kathleen Moran, Bassoon

Wenbin Lyu  
(b. 1994)

*Sway*

Lauren Jett, Flute; Sarah Minneman, Oboe; Erin Fung, Clarinet;  
Caroline Sackleh, Bassoon; Rebekah Lorenz, Horn

Grace Jisong Choi  
(b. 1993)

*This One is for You*

Kathleen Moran, Bassoon; Muning Wang, Viola  
Hollie Greenwood, Double Bass; Anna Dunlap, Harp

Julien Monick  
(b. 1994)

**1:00 PM**

Schrott Center for the Arts  
Chamber Music

**Mosaics: Music for Oboe, Bassoon, and Marimba**

Just as a mosaic is generated by combining small pieces of varied materials and colors into a larger image, this recital fuses the unique trio combination of oboe, bassoon, and marimba into a beautiful and moving sonic world. Featuring an arrangement of two movements of Eric Ewazen's *Mosaics*, alongside a world premiere composition by Carlos Martinez, this recital explores an exquisite instrumental color combination.

*Mosaics: A Trio for Oboe, Bassoon, and Marimba*

III. Pavane  
IV. Tarantella

Eric Ewazen  
(b. 1954)

*Four Thoughts: A Trio for Oboe, Bassoon, and Marimba*

Inspired by President F.D. Roosevelt's Four Freedoms: Freedom of Speech and Expression; Freedom from Want; Freedom from Fear; and Freedom of Religion.

I. Allegro maestoso (Freedom of Speech and Expression)  
II. Andante, Pensive (Freedom from Want)  
III. Allegro poco agitato (Freedom from Fear and Freedom of Religion)

Carlos R. Martinez  
(b. 1978)

ToniMarie Marchioni, Oboe; Allison Nicotera, Bassoon; Matthew Geiger, Marimba

**1:00 PM**

Lilly Hall #120  
Masterclass

**Avocational Bassoonist Masterclass with Cayla Bellamy**

This masterclass is designed for avocational players of the bassoon. All repertoire is welcome, including solo works, excerpts, and etudes from any collection. Participants are pre-selected.

**1:00 PM**

Lilly Hall #112  
Lecture/Presentation

**Brian McKee****Your Skills Absolutely Matter: A Bassoonist's Perspective on Other Viable Paths in Music**

As a bassoonist, all I wanted to do was to play and teach. What I did not realize was that my experience was preparing me for a different path that still utilized my skills. The process of reed making taught me to be detail oriented. Countless rehearsal hours taught me to be empathetic and work with others. Over time, I interviewed for and held positions in music advising, administration, and operations, and realized that I absolutely had the skills and training to do this kind of work like any performer or teacher. Through my perspective, I hope to lift up and validate those who are in a similar process of skill building and soul searching.

<b>1:30 PM</b> Krannert Room (inside Clowes Memorial Hall) Solo Performance	<p><b>Keith Sweger: Celebration of Music for Bassoon and Piano</b></p> <p>As a celebration of a teaching and performing career of almost 40 years, Keith Sweger will perform two pieces that he has enjoyed performing many times. He will also premiere a new composition by Lindsey Wiehl, a talented young composer and former student of his, which is dedicated to Dr. Sweger in honor of his retirement.</p> <p><i>Three Preludes</i> <span style="float: right;">George Gershwin (1898 - 1937)</span></p> <p>I. Allegro ben ritmato e deciso          II. Andante con moto          III. Agitato</p> <p><i>A Party Earned: A Celebration for Bassoon and Piano</i> <span style="float: right;">Lindsey Wiehl (b. 1987)</span></p> <p>"Vissi d'arte, vissi d'amore" from <i>Tosca</i> <span style="float: right;">Giacomo Puccini (1858 - 1924)</span></p> <p>Keith Sweger, Bassoon; Michael Seregow, Piano</p>
<b>1:30 PM</b> Schrott Center for the Arts Chamber Music	<p><b>Wood+Wind Duo: Changing Keys - Piano Works Transcribed for Oboe and Marimba</b></p> <p>Wood+Wind Duo is performing this recital in conjunction with a larger project of transcribing works originally written for piano to be played on oboe and keyboard percussion. The duo has noticed a severe lack of repertoire for this instrumentation, and through this project they aim to bridge this gap. Furthermore, they wish to inspire others to take up similar projects with their friends and colleagues on instrumentations for which very little music has been written. The three pieces on this recital are works by notable female composers from the Romantic and Post-Romantic Eras, who were musical trailblazers at a time when there was little reception to works by women.</p> <p><i>Thème et Variations</i> <span style="float: right;">Lili Boulanger (1893 - 1918)</span></p> <p><i>Soirées Musicales: Notturmo, Opus 6, No. 2</i> <span style="float: right;">Clara Schumann (1819 - 1896)</span></p> <p><i>Le Printemps, Opus 25</i> <span style="float: right;">Teresa Carreño (1853 - 1917)</span></p> <p>Lily Linville, Oboe; Jacob Morgan, Marimba</p>
<b>2:00 PM</b> Eidson-Duckwall Recital Hall Chamber Music	<p><b>Les Ecuries du Roy: Arias of Agostino Steffani (1654-1728) with Oboe and Bassoon Obligati</b></p> <p>Les Écuries du Roy, a baroque ensemble featuring solo baroque oboe and baroque bassoon, will perform previously unpublished arias for soprano with bassoon and oboe obbligati from the operas of Agostino Steffani (1654-1728).</p> <p>"Più ridon l'erbe" (Act 2) from <i>Arminio</i> (1702) <span style="float: right;">Agostino Steffani (1654 - 1728)</span>          Soprano, Oboe, Bassoon &amp; Basso Continuo</p> <p>"Vivi, vivi e dolce volgimi" (Act 4) from <i>Arminio</i> <span style="float: right;">Agostino Steffani (1654 - 1728)</span>          Soprano, Bassoon &amp; BC</p> <p>"L'ardor degl'occhi tuoi prestami belli" (Act 2) from <i>Il Turno</i> (1709) <span style="float: right;">Agostino Steffani (1654 - 1728)</span>          Soprano, Treble Viol, Bassoon &amp; BC</p> <p>"Che possa il mio core godere la pace"" (Act 1) from <i>Il Turno</i> <span style="float: right;">Agostino Steffani (1654 - 1728)</span>          Soprano, Oboe, Bassoon &amp; BC</p>

	<p>"Fortuna assistimi" (Act 2) from <i>Le rivali concordi</i> (1692) Soprano, Oboe, Bassoon &amp; BC</p> <p>Les Écuries du Roy Christopher Broderson, Baroque Oboe; David Schreiner, Baroque Bassoon; Linda Munch, Soprano; Janet Cannon, Viola da Gamba; Diana Munch, Harpsichord</p>	Agostino Steffani (1654 – 1728)
<p><b>2:00 PM</b> Schrott Center for the Arts Chamber Music</p>	<p><b>Duo Fuego: Dichotomy Ablaze - New Works for Oboe and Marimba</b> The sole purpose of Duo Fuego has always been to champion the works of emerging musical talents while showcasing the potential of the oboe and marimba. Duo Fuego has reached out to a diverse range of up-and-coming composers from across Texas to write pieces for oboe and marimba. These works aim to demonstrate the unique and rich blend for this unusual duo, while building a new, fresh set of repertoire to inspire more unusual duos and chamber ensembles for the future.</p> <p><i>Dichotomy Ablaze</i></p> <p><i>Dirty Pinhead</i></p> <p><i>Waterwalk</i></p> <p><i>Free From the Critical Mass</i></p> <p>Duo Fuego Julian Rivera, Oboe; Zachary Cook, Marimba</p>	<p>John Wolff</p> <p>Zachary Askew Cook</p> <p>Sebastian Zhang</p> <p>Zachary Askew Cook</p>
<p><b>2:00 PM</b> Lilly Hall #124 Lecture/Presentation</p>	<p><b>Arleigh Savage: Amplified Bassoon and Me – My Ticket to Authentic Artistic Expression</b> In this lecture, Arleigh Savage would like to share her journey from conservatory graduate to multidisciplinary indie artist, orchestral player, and amplified music educator. With recent creative output that includes writing &amp; producing an original album with her cross-genre cello-bassoon duo Sororii, performing with looping pedals, partnering live music with yoga, and launching Amplified (a platform with podcast/workshops/instructional videos centered around amplifying fems in amplified music) - many might assume my musical goals have always leaned "outside the box". However, this evolution has been very unexpected. Arleigh believes her experiences can help others to feel excited to try something different that lights them up. She plans to showcase the Myers pickup (Grip Plus-6 with Bass Extension) that she uses for an electric-acoustic sound with looping pedals. This microphone system does not require drilling a bocal. It is designed for an accordion, however it works beautifully for the bassoon. She believes the double reed community would be very interested in this product.</p>	
<p><b>2:00 PM</b> Lilly Hall #110 Lecture/Presentation</p>	<p><b>Kelsey Maes: From Ear to Reed – Enhancing Oboe Performance through Aural Training</b> Have you wondered why you took aural skills in college? Many musicians struggle to apply key concepts from aural skills to their instrument, and I have seen how compartmentalized these skills can become. As an oboist and music theory instructor, I understand the challenge of connecting these skills to oboe performance without guidance. To bridge this gap, I am developing a method book addressing the critical issue of applying ear training concepts to the oboe. In this lecture, I will explore pedagogical research and present practical exercises you can use today to integrate aural skills into oboe practice.</p>	



**2:30 PM**

Eidson-Duckwall  
Recital Hall  
Chamber Music

**The Sprightly Companions: Eloquent Elisabeth - Early Parisian Baroque Trio Sonatas**

Specialists for historically informed performance practice, the Sprightly Companions present selections from Élisabeth Jacquet de La Guerre's work, which represent some of the very earliest examples of the Baroque Trio Sonata genre.

*Sonate en Trio (Cm) 1695*

Élisabeth Jacquet  
de La Guerre  
(1665 - 1729)

- I. Grave
- II. Vivace
- III. Largo
- IV. Vivace
- V. Adagio
- VI. Aria affettuoso
- VII. Becarre allegro
- VIII. Bemol adagio

*Dance Suite in G minor from Céphale et Procris (Oper)*

Élisabeth Jacquet  
de La Guerre  
(1665 - 1729)

- Second Air
- Gigue

*Sonate en Trio (D) 1695*

Élisabeth Jacquet  
de La Guerre  
(1665 - 1729)

- I. Grave
- II. Vivace e Presto
- III. Adagio
- IV. Allegro
- V. Adagio
- VI. Allegro
- VII. Aria affettuoso
- VIII. Bacarre allegro

**The Sprightly Companions**

Jeanine Krause & Gonzalo Ruiz, Baroque Oboes; Kelsey Schilling, Baroque Bassoon;  
Anastasia Chin, Harpsichord

**2:30 PM**

Lilly Hall Studio Theatre  
(LH168 - Black Box  
Theatre)  
Shared Recital

**A Premiere and a Contra - Shared Recital***Harlequin Sonata*

Elaine Fine  
(b. 1959)

- I. Moderato
- II. Tempo di siciliano
- III. Allegro

Susan Nigro, Contrabassoon; Mark Lindeblad, Piano

*Sonata for Bassoon and Piano (World Premiere)*

Jack Parton  
(b. 1971)

- I. Recitativo
- II. Poco allegro

Glenn Einschlag, Bassoon; Susan Archibald, Piano

**2:30 PM**Schrott Center for the Arts  
Chamber Music**Madera Viva: Latin American Music for Bassoon and Marimba**

Bassoon and Marimba duo Madera Viva, comprised of bassoonist Carlos Felipe Viña and percussionist Karlyn Viña, will present a recital of Latin American Music that has been adapted for this unique instrumentation by the performers. This recital will explore traditional music from Colombia, Venezuela, and Brazil, including the styles of bambuco, pasillo, joropo, and choro.

*Ninfa*Omer Rueda  
(b. 1984)*Latin American Street Scenes*Carolina Calvache  
(b. 1985)

I. Choro

II. Pasillo Lento

III. Pasillo Ligero

IV. Oportunidad

*Aires Colombianos*

I. Patasdhilo

II. Bambuquisimo

III. Bunde Tolimense

IV. Joropo de la Suite Tambien es Colombia

Carlos Vieco  
(1900 – 1979)  
Alberto Castilla  
(1878- – 1937)  
Leon Cardona  
(b. 1927)**Madera Viva**

Carlos Felipe Viña, Bassoon; Karlyn Viña, Marimba

**2:30 PM**Lilly Hall #120  
Masterclass**Celebrating Women in Music with Alyssa Morris –****An Oboe Masterclass Featuring Music by Women Composers**

The canon of music for oboe includes a vast array of music by women composers! This oboe performance masterclass will be centered on music by women. It is my hope that by presenting a masterclass celebrating music for oboe by women, a deeper awareness of wonderful works of the oboe canon by women composers can be brought to the international oboe community. Participants are pre-selected.

**3:00 PM**Krannert Room  
(inside Clowes  
Memorial Hall)  
Shared Recital**Wind Quintets: Standard and Not-So-Standard – Shared Recital***What I Could Not Tell You* for Wind QuintetJohn Mindeman  
(b. 1957)*Arabesques*James Caldwell  
(b. 1959)**Camerata Nova Quintet**

Julianna Eidle, Flute; Paul Chinen, Oboe; Eric Ginsberg, Clarinet; Charlie Chadwell, Saxophone; Andrea Baker, Bassoon

*Trios Contrepoints*

I. Prelude a Deux Voix

Arthur Honegger  
(1892 – 1955)*Bothnian Rhapsody*Jukka Viitasaari  
(b. 1961)*Tejon Street*Sonja Larson  
(b.1992)

	<p><i>Der Alte Brummbär</i></p> <p>Julius Fučík (1872 – 1916) arr. Sonja Larson</p> <p>Summit Winds Quintet Lisa Guile, Flute; Mary Stahlhuth, Oboe; John Stumpff, Clarinet; Ryan Valencia, Horn; Sonja Larson, Bassoon</p>
<p><b>3:00 PM</b> Lilly Hall Studio Theatre (LH168 - Black Box Theatre) Chamber Music</p>	<p><b>Neff/Medlock/Vaughan: Meditations on Matthew Shepard</b> <i>If you use your senses</i> is a new cycle for tenor, bassoon, and piano that acts as a sensory imagining of the final moments of Matthew Shepard, a college boy who became a fatal victim of homophobia. The piece depicts how it might feel to experience death the way he did: as a gradual removal of the senses which brings into focus sensations, memories, dreams, yearnings, and pain. The tenor and bassoon are treated as equal soloists, showcasing a myriad of colors and techniques as well as the interesting effects that arise from blending the two. Throughout the cycle, the bassoon plays many roles: nature, the subconscious, a lover, and a grieving mother, utilizing multiphonics, flutter-tongue, and trills. We hope these meditations encourage reflection on the nature of life and death, the power of love and hatred, and the sometimes tenuous bonds between us and our world.</p> <p><i>If you use your senses</i> Garrett Medlock (b. 1993)</p> <p>I. Sound II. Sight III. Smell IV. Stabat V. Taste VI. Touch VII. Senseless VIII. Sleep</p> <p>Dylan Neff, Bassoon; Garrett Medlock, Tenor; Elizabeth Vaughan, Piano</p>
<p><b>3:00 PM</b> Schrott Center for the Arts Chamber Music</p>	<p><b>Sarvela/Jeffries: Dances for Oboe and Marimba</b> Join Kristen Sarvela and Boyce Jeffries for their performance of two pieces: Irish Spirit by Bill Douglas, and So Happy I Could Dance by Ivan Trevino. The pieces are both witty, whimsical, and do a charming job of showcasing different dances for oboe and marimba.</p> <p><i>Irish Spirit</i> Bill Douglas (b. 1944) I. Ballad II. Celebration Dance</p> <p><i>So Happy I Could Dance</i> Ivan Trevino (b. 1983)</p> <p>Kristin Sarvela, Oboe; Boyce Jeffries, Marimba</p>
<p><b>3:00 PM</b> Lilly Hall #112 Lecture/Presentation</p>	<p><b>Ben Roidl-Ward: Building Your Toolbox – Alternative Bassoon Fingerings and (some of) Their Uses</b> To play the bassoon successfully in any context, a musician must be prepared not only to overcome the mechanical obstacles the instrument places in front of them, but to utilize them to their best advantage. While it can be frustrating to negotiate the keywork of the instrument, the bassoon's complexity renders it to be flexible and versatile. This presentation shares a few ways to employ alternate fingerings on the bassoon to achieve specific colors, tunings, and extended techniques.</p>

**3:30 PM**

Lilly Hall Studio Theatre  
(LH168 - Black Box  
Theatre)  
Chamber Music

**Tennessee Tech Bassoon Studio: Three New Works for Bassoon Octet**

The Bassoon Studio at Tennessee Tech will present a recital featuring the world premiere of three new octets commissioned by and composed for the ensemble. This project was conceived to meet the second goal of the 50 for 50 Commissioning Project by celebrating diverse voices through these new works. The composers include Griffin Candey and Greg Danner.

***A Room Full of Geese: A Suite for Bassoon Octet***

- I. A Room Full of Geese (Isa Yélamo-Cockcroft)
- II. Secretary Bird (Jaxon Denton)
- III. Seagull (Leonardo Estrada)
- IV. Robin (Connor Faircloth)
- V. Peacock (Michael Gordy)
- VI. The Harpy Eagle!! (Michael Hannah-Sampson)

***A Sweetening All Around Me***

Griffin Candey  
(b. 1988)

***The Song of Trees: Three Native American Myths***

- I. The Legend of the Cedar Tree
- II. The Pine Tree and the Sparrow
- III. The Star in the Cottonwood Tree

Greg Danner  
(b. 1958)

Tennessee Tech Bassoon Studio – Jeff Womack, Director

**3:30 PM**

Lilly Hall #110  
Lecture/Presentation

**Patrick Quinn: The John Paulus Collection Uncovered**

The collection includes first edition publications from Paris Conservatory bassoon faculty Ozi, Gebauer, Cokken, and Jancourt, as well as music from bassoonists Almenröder, Milde, and Weissenborn. Pre-1850's editions within the Paulus collection were cataloged by the Peabody Institute in 1989, however, it has been discovered that many important editions from 1850-1940 were left uncataloged, and not found in the major bassoon bibliographies nor published in the United States. This lecture will provide a comprehensive list of the pieces, establish a timeline of ownership, and discuss the efforts to publish and ultimately perform these pieces.

**4:00 PM**

Eidson-Duckwall  
Recital Hall  
Shared Recital

**Works for Bassoon, Piano, and Paintings - Shared Recital*****Because***

David Bennett Thomas  
(b. 1969)

***FLEX***

- I. Groove
- II. Express
- III. Sing
- IV. Leap
- V. Dazzle

Brigit Fitzgerald Pacher, Bassoon

Brigit Fitzgerald Pacher  
(b. 1997)

***Fusion Suite***

- I. Fusion
- II. August Beguine
- III. Cygnus and Aquila

MaryBeth Minnis, Bassoon; Catherine McMichael, Piano

Catherine McMichael  
(b. 1954)  
trans. Catherine  
McMichael

***Sleep Little Child***

Lori Laitman  
(b. 1954)



	<p><i>Lullaby</i></p> <p>Lori Laitman (b.1954)</p> <p><i>Journey</i></p> <p>Lori Laitman (b.1954)</p> <p>Scott Pool, Bassoon; Kelleen Strutz, Piano</p> <p><i>Slumber Song for Bassoon</i> (world premiere) Scott Pool, Bassoon</p> <p>John Steinmetz (b. 1951)</p>
<p><b>4:00 PM</b> Lilly Hall #120 Lecture/Presentation</p>	<p><b>Merideth Hite Estevez: Double Your Reed, Double Your Joy - Healing and Preventing Burnout</b></p> <p>Led by Merideth Hite Estevez, oboist, author, and seasoned creative recovery coach, this workshop offers practical tips for double reed players to find joy and resilience. Benefit from years of experience and research-backed strategies to navigate stress and maintain a fulfilling career. You'll learn concrete tools to reconnect with joy, overcome challenges, and thrive in your career.</p>
<p><b>4:00 PM</b> Lilly Hall #112 Lecture/Presentation</p>	<p><b>Bonnie Farr: Yoga and Mindfulness for Musicians</b></p> <p>This lecture will introduce the techniques of yoga, meditation, and mindfulness and how they can be used to improve common mental and physical issues of musicians. A portion of the session will invite participation in physical movement. No mats required!</p>
<p><b>4:00 PM</b> Krannert Room (inside Clowes Memorial Hall) Oboe Family</p>	<p><b>From the Sea to the Stars</b></p> <p>Dr. Lindsay Flowers and Dr. Andrew Parker present works from their Album "From the Sea to the Stars". This program represents a diversity of style and compositional voice, thus providing Flowers and Parker an opportunity to explore more deeply the artistic dialogue that brought them together in the first place.</p> <p><i>Daughter of the Sea</i></p> <p>Prologue I. I Do Not Love You II. Your Hands Flew from My Mouth III. My Ugly Love IV. You Are the Daughter of the Sea V. I Crave VI. Don't Go Far Off</p> <p>Andrea Clearfield (b. 1960)</p> <p><i>Shepherds of Provence, Op. 43</i> III. Beneath the Stars</p> <p>Eugene Bozza (1905 - 1991)</p> <p>Andrew Parker, Oboe; Lindsay Flowers, English horn</p>
<p><b>4:30 PM</b> Krannert Room (inside Clowes Memorial Hall) Chamber Music</p>	<p><b>OboeBass! premieres a new Alyssa Morris piece</b></p> <p>OboeBass! members Carrie Vecchione and Rolf Erdahl will premiere <i>Common Ground</i>, a composition by Alyssa Morris funded this year by a Barlow Commission, as well as perform <i>The Pipes</i>, arr. by Colin Meier and Mark Camilleri.</p> <p><i>Common Ground</i> (World Premiere)</p> <p>I. One Voice II. Two to Tango III. Three-Legged-Race IV. Four Corners</p> <p>Alyssa Morris (b. 1984)</p> <p><i>The Pipes</i></p> <p>arr. Colin Maier (b. 1976) and Mark Camilleri</p> <p>OboeBass! – Carrie Vecchione, Oboe; Rolf Erdahl, Bass</p>

6:45 PM	IDRS Baroque "Mini" Band performs pre-concert music from the balcony in the lobby of Clowes Memorial Hall	
7:00 PM Clowes Memorial Hall Gala Evening Concert	<b>OPENING GALA CONCERT</b> Featuring the Indianapolis Chamber Orchestra, Matthew Kraemer, Music Director	
	<i>Ecstatic Cling</i> for amplified bassoon/contrabassoon, live electronics, and chamber orchestra	Frank Felice (b. 1961)
	Mark Ortwein, Bassoon/Contrabassoon	
	<i>Interlude, Op. 21</i> for Oboe and Strings	Gerald Finzi (1901 - 1956)
	Nermis Mieses, Oboe	
<b>-INTERMISSION-</b>		
	<i>Concertino</i> for Bassoon and Large Orchestra	Marcel Bitsch (1921 - 2011)
	Clara Manaud, Bassoon	
	<i>Pieta</i> for English Horn and Strings	Ulysses Kay (1917 - 1995)
	Anna Mattix, English horn	
	<i>Concerto</i> for Bassoon and Orchestra I. Maestoso I. Allegro molto	Ellen T Zwilich (b. 1939)
	Amy Pollard, Bassoon	
	<i>Les Belles Heures</i> for Oboe and Orchestra I. L'Heure Bleue II. L'Heure Exquise III. L'Heure Fugitive	Guillaume Connesson (b. 1970)
	Dwight Parry, Oboe	

Please join us in the lobby for a post-concert reception featuring entertainment, hors d'oeuvres, and a cash bar.

# Programs June 11

<b>9:00 AM</b> Lilly Hall #120 Masterclass	<b>Bassoon Masterclass with Monica Ellis - Open Repertoire</b> Monica Ellis of the Imani Winds will give a masterclass for any bassoon repertoire. Participants will be pre-selected.
<b>9:00 AM</b> Lilly Hall #110 Lecture/Presentation	<b>Natasha Keating: Applied Music Theory for the Oboist</b> The best way to improve your musical expression is with a study of music theory. In his book, "Sound in Motion," David McGill states, "Depth of expression is not a talent. The real talent that leads to musical expression is intelligence. The development of expression is the development of the intellect." Learn to make music theory relevant for your instrument by engaging with familiar repertoire, integrating an understanding of chord progressions with the experience of playing, and explore an improvisation practice that will unlock your inner composer.
<b>9:00 AM</b> Lilly Hall #124 Lecture/Presentation	<b>Graham Mackenzie: Re-Jig your knife sharpening - a new tool for age-old challenges</b> Consistently achieving an excellent scraping edge presents several challenges for double reed players, many of which are difficult to overcome with currently available tools. This led to the design and manufacture of the Mackenzie Jig, which works with any double hollow ground knife and any combination of sharpening stones, while maintaining a consistent angle of knife to stone in both sharpening stroke directions. At this presentation, attendees will have the opportunity to see a demonstration of the jig, hear about why it is an important addition to currently available sharpening tools, and to discuss further possibilities for development.
<b>9:00 AM</b> Lilly Hall #112 Lecture/Presentation	<b>Todd Goranson: Discovering Health - Injury Prevention and Performance Anxiety Management for the Double Reed Musician</b> 98% of professional musicians report experiencing performance anxiety at some point in their career, and 93% report having suffered from a playing-related injury. This lecture will provide double reed performers with an understanding of two of the greatest health challenges that they face: performance-related anxiety and musculoskeletal injury. It will also provide evidence-based tools and strategies that musicians can use immediately to address both issues (breathing, enhanced body mechanics, stretches, visualization, stress inoculation, and others). These topics are of critical importance to professional performers, educators, and students.
<b>10:00 AM</b> Eidson-Duckwall Recital Hall Shared Recital	<b>Works for Bassoon with and without Piano – Shared Recital</b>  <i>Let's Talk Arabic! Suite for Bassoon and Piano, Op. 40</i> I. Morsèl (لِسْرُم) II. Mouwèshèh (مَوْشَهْ) III. Raqsah (رَقْصَا) IV. Zèffèh (زَفْهْ) V. Tèhwidah (تَهْدِيْوَهْ) VI. Dèbkèh (دَبْكَهْ)  Ariel Detwiler, Bassoon; Angela Salvaggione, Piano  <i>Wholesome Chaos for Bassoon and Piano</i>  Mark Lauer, Bassoon; Stacey Edwards, Piano

Wajdi Abou Diab  
(b. 1991)

Stephanie Berg  
(b. 1986)

	<p><i>Life Well Spent</i></p> <p>I. Growing Pains II. Childlike Wonder III. You Could Die Without Ever Acknowledging Who You Are IV. Coming Into Your Own V. Ascension</p> <p>Vincent Martinez, Bassoon</p> <p><i>El Coco</i></p> <p>Rachel Frederiksen, Bassoon; Stacey Edwards, Piano</p>	<p>Cruz Stock (b. 2004)</p> <p>Fernando Zúñiga-Chanto (b. 1977)</p>
<p><b>10:00 AM</b></p> <p>Lilly Hall Studio Theatre LH168 - Black Box Theatre Shared Recital</p>	<p><b>New Arrangements for Bassoon and Piano – Shared Recital</b></p> <p><i>Gaúcho (Corta-Jaca)</i></p> <p><i>Atraente</i></p> <p><i>Cananéa</i></p> <p>Dennis Pearson, Bassoon; Alan Huckleberry, Piano</p> <p><i>Rondo for Bassoon and Piano in Bb Major, WoO II/21</i></p> <p>Keegan Hockett, Bassoon; Alan Huckleberry, Piano</p>	<p>Francisca (Chiquinha) Gonzaga (1847 – 1935)</p> <p>Francisca (Chiquinha) Gonzaga (1847 – 1935)</p> <p>Francisca (Chiquinha) Gonzaga (1847 – 1935)</p> <p>Johann Wenzel Kalliwoda (1801 – 1866)</p>
<p><b>10:00 AM</b></p> <p>Krannert Room (inside Clowes Memorial Hall) Chamber Music</p>	<p><b>Dirndl Oboe Duo: Folksong Duets</b></p> <p>Folksongs from around the world are ideal repertoire for young musicians, amateurs, and groups. Folksongs are familiar, short, easy to learn, and memorable, so are pedagogical gold. They express a wide variety of strong emotions and are fun to play, so provide good motivation. The Dirndl Oboe Duo will perform a variety of original folksong arrangements for two oboes from Europe, Asia, Africa, and the Americas. They incorporate themes of nature, freedom, friendship, love, longing, loss, and more. Optional audience participation is welcomed! Folksongs will be introduced during the recital.</p> <p>Dirndl Oboe Duo: Ann Lemke &amp; Abby Yeakle Held, Oboes</p>	
<p><b>10:30 AM</b></p> <p>Krannert Room (inside Clowes Memorial Hall) Shared Recital</p>	<p><b>Chamber Combinations – Shared Recital</b></p> <p><i>Re:Pair</i></p> <p>Jennifer Bouck, Clarinet; Ashley Mania, Bassoon</p> <p><i>Quartet</i></p> <p>Cardinal Sound Collective: Bryan Culler, Flute; Ger Vang, Oboe; Joshua Bottoms, Clarinet; Joey Lavarias, Bassoon</p>	<p>Alex Shapiro (b. 1962)</p> <p>Ty Xiong (b. 1993)</p>



	<p><i>Keeping Out of the Damp</i></p> <p>I. Keeping Out the Damp II. Clouds Moving In III. More Rain IV. Mechanical Help V. Water Makes Its Own Path</p> <p><b>Classical Appalachia</b> Roya Farzaneh, Flute; Heather Killmeyer, English Horn; Lisa Perry, Clarinet</p> <p><i>Tenson (2019)</i> I. Moderato II. Andante III. Allegro</p> <p><b>Plumeria Winds</b> Rachel Messing, Oboe; Caitlin Beare, Clarinet; Scott Pool, Bassoon</p>	<p>Beth Wiemann (b. 1959)</p> <p>Michel Lysight (b. 1958)</p>
<p><b>10:30 AM</b> Lilly Hall #120 Masterclass</p>	<p><b>Oboe Masterclass with Dwight Parry - The Dynamic Soloist</b> An exploration of opportunities to be stylistic, expressive, dynamic and daring in our capacity as a solo player. Whether it's a featured moment in the orchestra or performing a concerto, the role of soloist is enhanced by embracing the collaborative spirit and knowing the score. Participants are pre-selected.</p>	
<p><b>10:30 AM</b> Lilly Hall #112 Lecture/Presentation</p>	<p><b>Brigit Fitzgerald Pacher: Bassoon Ensemble Pedagogy - Optimizing Learning and Community</b> This presentation will share ideas for maximizing learning in the setting of a bassoon ensemble. Topics will include arranging for an ensemble, building collaborative skills, making space for creativity, music selection, recruiting members, performance ideas, and community building strategies. If you wish, bring your ideas, experiences, and questions to share.</p>	
<p><b>11:00 AM</b> Eidson-Duckwall Recital Hall Chamber Music</p>	<p><b>From the Water - Contemporary Works by Women for Oboe and Bassoon 50 for 50 Recital</b> A program of double reed music evoking water as a metaphor for birth, life, and death.</p> <p><i>Orpheus Revisited</i></p> <p>Heather Macdonald, Oboe; Margaret Fay, Bassoon; Stacey Edwards, Piano</p> <p><i>Nadiya</i></p> <p>Heather Macdonald, Oboe; Margaret Fay, Bassoon</p> <p><i>From the Water</i></p> <p>50 for 50 Commission Heather Macdonald, Oboe; Margaret Fay, Bassoon; Stacey Edwards, Piano</p>	<p>Patricia Morehead (b. 1940)</p> <p>Reena Esmail (b. 1983)</p> <p>Chelsea McBride (b. 1992)</p>

**11:30 AM**

Lilly Hall Studio Theatre  
LH168 - Black Box Theatre  
Chamber Music

**Lydia Consilvio: Iridescent – J.S. Bach Keyboard Partitas Arranged for Double Reeds**

A performance of Dr. Lydia Consilvio's new arrangement of Bach's keyboard partita for double reed quartet. This performance will showcase the versatility and beauty of double reed instruments in a novel context.

*Partita No. 4 in D Major, BWV 828*

- I. Overture
- II. Allemande
- III. Courante
- IV. Aria
- V. Sarabande
- VI. Menuet
- VII. Gigue

Johann Sebastian Bach  
(1685 – 1750)  
arr. Lydia Consilvio

Lydia Consilvio & Galit Kaunitz, Oboes; Rachel Becker, English Horn; Gabe Ramey, Bassoon

**11:30 AM**

Schrott Center for the Arts  
Shared Recital

**Works for Double Reeds with Electronics - Shared Recital***Emergence, The Art of Joan Elardo*

- I. Con Animo
- II. Lento
- III. Elegant and Dance
- IV. Lento
- V. Giocoso
- VI. Lento
- VII. Vivacissimo

Francisco Castillo  
(b. 1956)

Adivinanzas Double Reed Ensemble: Francisco Castillo, Cheryl Denice Wefler, Janet Putnam, Oboes; English Horn: Marlyn Schram, Kathryn Gleasman Pisaro, English Horns; Donald Schweikert, Christin Webb, Bassoons

*Citadel (excerpt)*

Mattie Levy  
(b. 1999)

*Moonstone (excerpt)*

Daniel Fecteau  
(b. 1993)

**The Myriad Project**

Emily Brownlee, Oboe; Daniel James Fecteau, Electric violin and loop station; Donald Schweikert, Bassoon

*Orisca*

Tzu-Chin Hsu  
(b. 1995)

Hsuan-Yi (Anastasia) Yao, Bassoon

*Synthesis for Bassoon and Electronics*

- I. Dawn
- II. Not so Same
- III. Yet Not so Different
- IV. An Aid Now a Crutch

Lucas Ryan Getts  
(b. 2000)

Shawn Seguin, Electric Bassoon

**11:30 AM**

Lilly Hall #110  
Lecture/Presentation

**Carlos Clark: When to Let Go**

In this presentation of the Villa-Lobos Concerto, Carlos Clark will make the case that the piece is about the pain of watching someone walk out of your life.

<b>11:30 AM</b> Lilly Hall #124 Lecture/Presentation	<b>Ashley Rollins: Building Young Oboists Through the First Years</b> A brief discussion of sequence and methods for building fundamental skills of finger control, air and embouchure, vibrato, and musicality in young players, and of common problems that can occur from surprising sources, from a highly experienced teacher of beginner through advanced students.														
<b>11:30 AM</b> Ford Salon (underneath EDRH)	<b>Affinity Mixer</b> for cis women, trans women, or non-binary individuals who are comfortable in a space that centers the experiences of women. A chance to meet, chat, and share experiences. The moderators (members of the IDRS DEIB committee) will lead some icebreakers and offer conversation starters. The mood is convivial and informal.														
<b>1:00 PM</b> Lilly Hall #120	<b>IDRS GENERAL MEETING</b>														
<b>2:00 PM</b> Lilly Hall Studio Theatre LH168 - Black Box Theatre Chamber Music	<b>Thinking Outside of the Voice Box</b> Vocal chamber music in its truest form. This chamber music group for the double reeds, flute, and voice expands the timbre of the piano accompaniment. <table border="0" data-bbox="435 735 1523 1843"> <tr> <td data-bbox="435 735 1266 787"><i>Le Violette</i></td><td data-bbox="1266 735 1523 871">Alessandro Scarlatti (1685 – 1757) arr. Thomas Bulgrin (b. 1956)</td></tr> <tr> <td data-bbox="435 903 1266 955">"Seufzer, Tränen, Kummer, Not" from <i>Ich hatte viel Bekümmernis</i>, BWV 21</td><td data-bbox="1266 903 1523 1039">Johann Sebastian Bach (1685 – 1750) arr. Thomas Bulgrin (b. 1956)</td></tr> <tr> <td data-bbox="435 1071 1266 1123"><i>Heidenröslein</i>, D. 257</td><td data-bbox="1266 1071 1523 1207">Franz Schubert (1797 – 1828) arr. Thomas Bulgrin (b. 1956)</td></tr> <tr> <td data-bbox="435 1239 1266 1291"><i>5 Romanzen und Gesänge</i>, op. 84 "Vergebliches Ständchen"</td><td data-bbox="1266 1239 1523 1375">Johannes Brahms (1833 – 1897) arr. Thomas Bulgrin (b. 1956)</td></tr> <tr> <td data-bbox="435 1407 1266 1459"><i>Zueignung</i>, op. 10</td><td data-bbox="1266 1407 1523 1543">Richard Strauss (1864 – 1949) arr. Thomas Bulgrin (b. 1956)</td></tr> <tr> <td data-bbox="435 1575 1266 1627"><i>Seven Elizabethan Lyrics</i>, op. 12 "Weep You No More"</td><td data-bbox="1266 1575 1523 1711">Roger Quilter (1877 – 1953) arr. Thomas Bulgrin (b. 1956)</td></tr> <tr> <td data-bbox="435 1743 1266 1795"><i>Angel Eyes</i></td><td data-bbox="1266 1743 1523 1879">Matthew Dennis (1914 – 2002) arr. Thomas Bulgrin (b. 1956)</td></tr> </table>	<i>Le Violette</i>	Alessandro Scarlatti (1685 – 1757) arr. Thomas Bulgrin (b. 1956)	"Seufzer, Tränen, Kummer, Not" from <i>Ich hatte viel Bekümmernis</i> , BWV 21	Johann Sebastian Bach (1685 – 1750) arr. Thomas Bulgrin (b. 1956)	<i>Heidenröslein</i> , D. 257	Franz Schubert (1797 – 1828) arr. Thomas Bulgrin (b. 1956)	<i>5 Romanzen und Gesänge</i> , op. 84 "Vergebliches Ständchen"	Johannes Brahms (1833 – 1897) arr. Thomas Bulgrin (b. 1956)	<i>Zueignung</i> , op. 10	Richard Strauss (1864 – 1949) arr. Thomas Bulgrin (b. 1956)	<i>Seven Elizabethan Lyrics</i> , op. 12 "Weep You No More"	Roger Quilter (1877 – 1953) arr. Thomas Bulgrin (b. 1956)	<i>Angel Eyes</i>	Matthew Dennis (1914 – 2002) arr. Thomas Bulgrin (b. 1956)
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	<p>"Summertime" from <i>Porgy and Bess</i></p> <p>George Gershwin (1868 – 1937) arr. Thomas Bulgrin (b. 1956)</p> <p>Marie Bennett, Flutes; Julie Popplewell, Oboe; Andrew Marlin, Bassoon; AnDrea James; Soprano</p>
<p><b>2:00 PM</b> Schrott Center for the Arts Chamber Music</p>	<p><b>slapslap</b> slapslap is an ensemble of two electric bassoons and two drummers, performing our own original compositions with a unique brand of 'performance-art-rock' since 2018. In this recital, we will present 6 works, weaving together songs and performance-art oriented skits into a cohesive set that gives some background on slapslap lore and shows off our unique musical stylings. Works to be announced from the stage.</p> <p>Slapslap Ezra Gans &amp; Madeline Wildman, Bassoons; Cameron Wilson, Drums</p>
<p><b>2:00 PM</b> Lilly Hall #124 Lecture/Presentation</p>	<p><b>Forgotten Clefs: Con Instrumentis Gravibus – Concerted Music and Bassoon Ensemble in 17th Century Germany</b> In the early Baroque era consorts of dulcians/fagotti/curtals were sometimes specified in published music. Forgotten Clefs (Renaissance Wind Band) and guests will perform and discuss works by Heinrich Schütz and Johann Stadlmayr for two singers, bassoon ensemble, and continuo; and will demonstrate a short contrasting instrumental piece by Heinrich Utrecht.</p> <p>Forgotten Clefs C. Keith Collins, project leader, Dulcian; Chris Armijo, Kelsey Schilling, Sarah Huebsch Schilling, *Dylan Myers, Dulcians; *Haley Guerra, *Victoria Schemenauer, Sopranos; *Nicole Barbeau, Alto; *Anastasia Chin, Organ *guest performer</p>
<p><b>2:30 PM</b> Schrott Center for the Arts Solo Performance</p>	<p><b>Genre Jaunt</b> Worldwide, the sound of the treble double reed is the call that unites communities, bringing people together for happy events. By choosing repertoire that accommodates almost any listener's preference, we can bring that sound to diverse audiences, jogging memory, motivating movement, inspiring joy. This program features improvisations on traditional Celtic, Klezmer, American Rag, and Jazz tunes by two African American composers.</p> <p><i>Road to Lisdoonvarna #2</i> Traditional Irish</p> <p><i>Planxty Irwin</i> Turlough O'Carolan (1670 – 1738)</p> <p><i>Red Apple Rag</i> Arthur Scott (1898 – 1971)</p> <p><i>In the Moment</i> Brenda Schuman-Post</p> <p><i>der Heyser Bulgar</i> Traditional Klezmer</p> <p><i>Sister Mamie</i> Yusef Lateef (1920 – 2013)</p> <p><i>Take the A Train</i> Billy Strayhorn (1915 – 1967)</p> <p>Brenda Schuman-Post, Oboe; Jesse Wittman, Bass; Chelsea Hughey, Percussion</p>

<b>2:30 PM</b> Eidson-Duckwall Recital Hall Solo Performance	<p><b>The Ovid Project: Metamorphoses. University of Arkansas Oboe Studio and Alumni</b></p> <p>Each performer will perform a short movement based on a story from Ovid's "Metamorphoses", chosen from three composers: Robert Mueller's <i>Pyramus and Thisbe</i>, Ann Cawrse's <i>Carmen Perpetuum: Six Metamorphoses after Ovid</i>, and Michael Daugherty's <i>Six Riffs after Ovid</i>. As each performer performs, a slide will be projected behind them, telling the story of their movement.</p> <p><i>Pyramus and Thisbe</i> <span style="float: right;">Robert Mueller (1958 – 2025)</span></p> <p>Theresa Delaplain, Oboe; Suzanne Tourville-Smith, English Horn</p> <p><i>Carmen Perpetuum: Six Metamorphoses after Ovid</i> <span style="float: right;">Anne Cawrse (b. 1981)</span></p> <p>1. Arachne (performed by Hannah Myers, Oboe)  3. Semele (performed by Wes Becherer, Oboe)  6. Daphne (performed by Lorilee Erdman, Oboe)</p> <p><i>Six Riffs After Ovid</i> <span style="float: right;">Michael Daugherty (b. 1954)</span></p> <p>3. Joni Mitchell (Niobe) (performed by Lime Whitlow, Oboe)  6. Aretha Franklin (Arethusia) (performed by Fiona Slaughter, Oboe)</p> <p>Fiona Slaughter, Theresa Delaplain, Suzanne Tourville Smith, Hannah Myers, Madeleine Amox, Wes Becherer, Lorilee Erdman, Lime Whitlow</p>
<b>2:30 PM</b> Lilly Hall #120 Masterclass	<p><b>Oboe Masterclass with Jaime Gonzalez – Open Repertoire</b></p> <p>Open repertoire masterclass for oboe students and professional players by Jaime González. Participants are pre-selected.</p>
<b>2:30 PM</b> Lilly Hall #112 Lecture/Presentation	<p><b>Kelsey Maes: Cane Matters – Elevating Your Oboe Reeds through Effective Cane Processing</b></p> <p>This workshop will examine cane quality in cane selection through both traditional and microscopic evaluation, exploring current research and practical applications. By utilizing a microscope, we will analyze whether visual assessments of cane characteristics align with microscopic findings. This approach aims to equip oboists with scientific insights to refine their cane selection process, enabling more accurate identification of good versus bad cane based on structural integrity and fiber quality.</p>
<b>3:00 PM</b> Schrott Center for the Arts Chamber Music	<p><b>Claire Taylor: Chamber Jazz – the Music of Gerry Mulligan on Bassoon</b></p> <p>While amplified bassoon is becoming increasingly common in jazz settings, the instrumentation of the Gerry Mulligan Quartet provides an advantageous vehicle for acoustic jazz bassoon. This "chamber jazz" group, comprised of bassoon (replacing Mulligan's baritone saxophone), muted trumpet, bass, and drums, requires no amplification, and the absence of a chordal instrument favors a unique emphasis on contrapuntal textures. We will showcase Mulligan's arrangements as well as works written especially for this ensemble.</p> <p><i>Lullaby of the Leaves</i> <span style="float: right;">Bernice Petkere (1901 – 2000) arr. Gerry Mulligan</span></p> <p><i>Turnstile</i> <span style="float: right;">Gerry Mulligan (1927 – 1996)</span></p>



	<p><i>I'm Beginning to See the Light</i></p> <p>Duke Ellington (1899 – 1974) Johnny Hodges (1907 – 1970) Harry James (1916 – 1983) arr. Gerry Mulligan</p> <p><i>Milonga</i></p> <p>Miguel del Aguila (b. 1957)</p> <p><i>Sniger Speaks</i></p> <p>Claire Taylor (b. 1986)</p> <p>Claire Taylor, Bassoon; Mark Buselli, Trumpet; Jesse Wittman, Bass; Chelsea Hughey, Percussion</p>
<p><b>3:00 PM</b> Lilly Hall #110 Lecture/Presentation</p>	<p><b>David Wells: Early Bassoon Recordings and What We Can Learn from Them</b></p> <p>A remarkable number of shellac discs and wax cylinders that prominently feature bassoonists were made during the first decades of recording. We can learn a great deal from them about bassoon tone, repertoire, important players who are little known today, and more. Perhaps most critically these recordings directly connect us to 19th century performance practice in the days of Julius Weissenborn and Eugène Jancourt. This presentation, with copious audio, will explore some of the most interesting and surprising early recordings that feature bassoon, including solo repertoire, orchestral excerpts, chamber music, novelty songs, and even jazz.</p>
<p><b>3:30 PM</b> Krannert Room (inside Clowes Memorial Hall) Solo Performance</p>	<p><b>New Works for Double Reeds by Brian Krinke</b></p> <p>A recital with two new works composed by Brian Krinke: A sonata for bassoon and piano as well as a set of short character pieces for oboe and bassoon.</p> <p><i>Frost and Fire</i> (2025)</p> <p>Brian Krinke (b. 1971)</p> <p>Jeffrey McCray, Bassoon; Brian Krinke, Piano</p> <p><i>Children's Games</i> (2025)</p> <p>Brian Krinke (b. 1971)</p> <p>1. Relay Race 2. Dress Up 3. Bird Watching 4. Free Play 5. Nap Time 6. Jumping</p> <p>William Aikens, Oboe; Jeffrey McCray, Bassoon</p>
<p><b>3:30 PM</b> Lilly Hall Studio Theatre LH168 - Black Box Theatre Solo Performance</p>	<p><b>Ashley Ertz: The Other French Oboe</b></p> <p>During the 20th Century, France was a hotbed for wind composers, the oboe benefiting greatly from this. While the oboe world still widely performs the works of Poulenc and Saint-Saens regularly, there are many more French composers from this time that fell to the wayside. Ashley Ertz researched and acquired from libraries in France and elsewhere the music of just some of these composers. These include all original oboe works in the form of short character pieces, themes and variations and more. This recital presents four of these pieces by female composers Pierrette Mari, Roselyne Masset-Lecocq, Hedwige Chretien, and Marguerite Canal.</p> <p><i>L'Oiseau des Galaxies</i></p> <p>Roselyn Masset-Lecocq (b. 1950)</p>

	<p><i>Au Bois de Provence</i></p> <p>Pierrette Mari (b. 1929)</p> <p><i>Theme et Variations</i></p> <p>Var. I. Meme Mouvt. Var. II. Andantino con moto Var. III. Andante espressivo Var. IV. Vif et rythme Var. V. Lent et accable Var. VI. Allegro con spirito Var. VII. Andantino espressivo Var. VIII. Temp di Scherzo Var. IX. Allegro Moderato</p> <p>Marguerite Canal (1890 – 1978)</p> <p><i>Scene Rustique</i></p> <p>Hedwige Chretien (1859 – 1944)</p> <p>Ashley Ertz, Oboe; Katherine Petersen, Piano</p>	
<p><b>3:30 PM</b> Schrott Center for the Arts Chamber Music</p>	<p><b>Paul Hanson and Mike Rabinowitz in Concert</b> Program will be announced from the stage.</p> <p>Paul Hanson &amp; Mike Rabinowitz, Bassoons; Shawn MacGowan, Piano; Jesse Wittman, Bass; Chelsea Hughey, Percussion</p>	
<p><b>4:00 PM</b> Eidson-Duckwall Recital Hall Solo Performance</p>	<p><b>Latin Spirits</b> The theme "Latin Spirits" for this recital underscores the power of music to connect cultures, voices, and experiences across borders. Featuring composers from Costa Rica, Mexico, and Argentina, the program explores diverse soundscapes and stories. Inspired by poet Cherrie Moraga's words, "I am a woman with a foot in both worlds; and I refuse the split," the recital honors those who navigate and unify worlds through art and music.</p> <p><i>Latin Spirits (World Premiere)</i></p> <p>I. Cachaca - Chorinho. Allegro Ritmico II. Ron (Rum). Danzon. Moderato. III. Aguardiente. Aire de Joropo. Allegro</p> <p>Manuel Matarrita (b. 1972) COSTA RICA</p> <p>Lia Uribe, Bassoon; Miho Sasaki, Piano</p> <p><i>Estudio Tongolele</i></p> <p>Gabriela Ortiz (b. 1964) MEXICO trans. Richard Bobo</p> <p>Lia Uribe, Bassoon; Ella Sailer, Maracas; Lisa Marie Evans, Animation</p> <p><i>Regiones</i></p> <p>Noelia Escalzo (b. 1979) ARGENTINA</p> <p>Lia Uribe, Bassoon; Miho Sasaki, Piano</p>	

**4:00 PM**

Lilly Hall Studio Theatre  
LH168 - Black Box Theatre  
Solo Performance

**Kamil Tarnawczyk: Showcasing a Chinese Oboe Concerto - *Nangma* by Chen Gang**

Kamil Tarnawczyk will perform the Nangma Oboe Concerto by Chen Gang. This piece is the focus of Kamil's masters' thesis project at Washington State University and has never been performed outside of Asia. Many new oboe works have been premiered in the past decade and subsequently gained popularity, but there lies a unique opportunity within Chen Gang's concerto to give new, international life to a work written in the 1980s with untapped potential in our repertoire.

**Oboe Concerto, *Nangma***

I. Barbaro-Allegro con brio  
II. Adagio maestoso

Chen Gang  
(b. 1935)

Kamil Tarnawczyk, Oboe; Catherine Bringerud, Piano

**4:00 PM**

Lilly Hall #112  
Lecture/Presentation

**Demystifying the Commission:****Working with Composers, Performing New Music, and Looking to the Future of Double Reed Music**

Performing music by living composers and working with them directly to make it possible can be a daunting prospect, especially for musicians unfamiliar with the composers already living in their creative ecosystems. In this panel discussion moderated by Jennet Ingle, composers Alyssa Morris, Kincaid Rabb, John Steinmetz, and Kevin Day will share experiences and anecdotes, reflecting on best practices in making new music. Including ample time for questions, this panel will discuss networking with composers, navigating the economy of composition, and the entire envelope of developing a collaborative project between composers and our double reed friends.

Panelists: Kincaid Rabb, John Steinmetz, Kevin Day, Alyssa Morris; Moderator: Jennet Ingle

**4:00 PM**

Lilly Hall #124  
Lecture/Presentation

**Holger Hoos: The Heckelphone - A Rare, Intriguing and Surprisingly Versatile Member of the Double Reed Family**

The Heckelphone is a double reed instrument invented by Wilhelm Heckel and his sons at the turn of the last century, inspired by Richard Wagner and prominently used by Richard Strauss, Frederik Delius and a surprising number of other composers. This presentation covers the instrument and its intriguing history, as well as its surprisingly large and varied repertoire, which spans late romantic operatic and symphonic works, chamber music as well as jazz and film music. Excerpts of pivotal works for the heckelphone will accompany the discussion of their origins and composers. A live demonstration of the instrument will also be given.

**4:00 PM**

Lilly Hall #110  
Rehearsal

**IDRS Baroque Band Rehearsal**

Baroque Band Rehearsals (open to all to join)

**4:30 PM**

Krannert Room  
(inside Clowes  
Memorial Hall)  
Chamber Music

**The Buffalo Bisoons!!! (Bassoon Section of the Buffalo Philharmonic Orchestra)**

The Buffalo Philharmonic Orchestra bassoon section will perform a recital of arrangements by Doron Laznow and a world premiere.

*Alceste*, HWV 45 Act 1: "Grand Entrée"  
Maestoso

George Frederick Handel  
(1685 - 1759)  
arr. Doron Laznow

*Farewell, Summer* Op. 102, No. 1  
Alla Gavotta

Amy Beach  
(1867 - 1944)  
arr. Doron Laznow

*Bassoon Trio* (World Premiere)  
As if Being Could Become Nothing

Ali Can Pulsukulcu  
(b. 1989)

	<p><i>Six Trios, Op. 4</i> I. Serenade</p> <p>The Buffalo Bisoons!!! (Bassoon Section of the Buffalo Philharmonic Orchestra) Glenn Einschlag, Natalya Rose Vrbsky, Doron Laznow</p>	<p>Christian Julius Weissenborn (1837 – 1888)</p>
<p><b>4:30 PM</b> Lilly Hall Studio Theatre LH168 - Black Box Theatre Solo Performance</p>	<p><b>Ian Wisekal: New Works &amp; Discoveries for Oboe, Clarinet and Piano</b> A little-known suite of oboe pieces by Germaine Tailleferre (excerpted from her 1929 ballet score that was never performed), an original arrangement of music by early gay pioneer Roger Quilter, and a commissioned classical/jazz fusion trio by highly acclaimed, Indiana native and resident pianist/composer Reggie Berg.</p> <p><i>Trois danses de "La nouvelle Cythère" (1929)</i> I. Pavane II. Nocturne III. Galop</p> <p>Ian Wisekal, Oboe; Miguel Campinho, Piano</p> <p><i>Suite from Where the Rainbow Ends (1911)</i> Will o' the Wisp Rosamund Fairy Frolic</p> <p>Ian Wisekal, Oboe; Jason Shafer, Clarinet; Reggie Berg, Piano</p> <p><i>Variations on Confirmation (World Premiere)</i></p> <p>Ian Wisekal, Oboe; Jason Shafer, Clarinet; Reggie Berg, Piano</p>	<p>Germaine Tailleferre (1892 – 1983)</p> <p>Roger Quilter (1877 – 1953) arr. Ian Wisekal (b. 1986)</p> <p>Reggie Berg (b. 1986)</p>
<p><b>7:00 PM</b> Clowes Memorial Hall <b>Gala Evening Concert</b></p>	<p><b>Evening Gala Concert – Solo and Chamber Works</b></p> <p><i>Americana Sextet</i> I. A March II. A Ponder III. A Frolic</p> <p><b>Adivinanzas Double Reed Ensemble</b> Francisco Castillo, Oboe D'Amore; Cheryl Wefler, Janet Putnam, Oboes; Marlyn Schram, Kathryn Pisaro, English Horns; Donald Schweikert, Christin Webb, Bassoons</p> <p><i>Figures of Speech</i> I. Synthesis II. Ellipsis III. Hyperbolic Blues</p> <p><b>Atlantic Reed Consort</b> Emily Snyder, Oboe; Brooke Emery, Clarinet; Jeremy Koch, Saxophones; Eddie Sanders, Bassoon; John Romano, Bass Clarinet</p>	<p>Charles Fernandez (b. 1960)</p> <p>Nathan Lincoln-DeCusatis (b. 1982)</p>

Overture to *Candide* Leonard Bernstein  
(1918 – 1990)  
arr. Nick Ritter

2025 International Bassoon Ensemble  
Carlos López, Nick Ritter, Karolina Oma Rønnes, Kristian Oma Rønnes, Shawn Seguin, Bassoons

*Meri* Katherine Pukinskis  
50 for 50 Commission (b. 1986)

Camerata Nova Quintet  
Julianna Eidle, Flute; Paul Chinen, Oboe; Eric Ginsberg, Clarinet;  
Andrea Baker, Bassoon; Charles Chadwell, Saxophone

*Tres Piezas Breves* for Reed Trio, Op. 2 Faber Cardozo  
(b. 1989)

Tres Palos Ensemble  
Viviana Salcedo, Oboe; José Gómez, Clarinet; Faber Cardozo, Bassoon

-INTERMISSION-

*Lantana* for Oboe and Fixed Media Alexandra Gardner  
(b. 1967)

Jennet Ingle, Oboe

*Woodlands* Sebastian Fagerlund  
(b. 1972)

Bradley Johnson, Bassoon

*The Wildflower Trio* for Oboe, Bassoon, and Piano Jenni Brandon  
(b. 1977)

Jamal Davidson, Oboe; Ethan Miller, Bassoon; Elizabeth Goodenough, Piano

*Metamorphosis* for Bassoon, Soprano Saxophone, and Piano Cindi Hsu  
(b. 1970)

The Post-Haste Reed Duo  
Javier Rodriguez, Bassoon; Sean Fredenburg, Saxophone with Fernando Zúñiga-Chanto, Piano

*Borealis* Catherine McMichael  
1. Color (b. 1954)  
2. Cold  
3. Concord

Lindabeth Binkley, Oboe; MaryBeth Minnis, Bassoon; Catherine McMichael, Piano

# Programs June 12

<b>9:00 AM</b> Lilly Hall #120 Workshop	<b>Amy Pollard: Developing a Strong Double Tongue Technique on Bassoon</b> Developing a Strong Double Tongue Technique on Bassoon is a workshop designed to help participants begin to work on double-tonguing, or get ideas on how to further refine it. This will be an interactive lecture where attendees will play a variety of double-tonguing exercises. There will also be a focus on approaches to common double-tonguing orchestral excerpts such as Berlioz's <i>Symphony Fantastique</i> , Beethoven's 4th Symphony, and more. Bring your bassoon to play along!
<b>9:00 AM</b> Lilly Hall #112 Lecture/Presentation	<b>Cayla Bellamy: How to Practice - Frameworks from Athletic Training</b> Musical performance is an athletic pursuit. In many disciplines, high performing athletes train intentionally, for specific events and centering approaches that prioritize safety and injury-prevention. This session will present distinct models of skill development in athletic coaching, including discipline-specific event preparation, periodized season designs, goal cycling, and adaptive training. We will explore the applications of speed, strength, and endurance training in musical practice. Participants will leave with sample practice sessions and semester or concert cycle preparation plans.
<b>9:00 AM</b> Lilly Hall #124 Lecture/Presentation	<b>Robert (Bobby) Phillips: Reeding the Room - Mastering Audience Engagement for the Modern Musician</b> Performing arts organizations are turning their attention to the topic of customer experience more than ever before. This session will focus on what we as individuals can do to augment our efforts to engage audiences while also delivering an experience that is enjoyable and fulfilling. We'll discuss the concept of loyalty, and draw on stories, video, data and survey results from organizations such as The Cleveland Orchestra, Lincoln Center, and Carnegie Hall. Lastly, we'll cover cutting edge information on what the for-profit sector is doing in this regard (and how arts professionals can follow suit!).
<b>9:30 AM</b> Lilly Hall #110 Workshop	<b>Caitlin Kramer: The student/teacher relationship - How bonds and understanding lead to increased excellence</b> Research shows that when a student feels at home, encouraged, at ease, and otherwise makes positive associations with the learning/teaching relationship and environment that great work can occur. During this brief workshop, I encourage attendees to consider their own relationships with students. How well do you know them? How different are their personalities and learning styles? How does your teacher/student vary from student to student? These topics and more will be discussed, including ideas and implements to help you create an environment students want to be in and a relationship with you that is fulfilling, healthy, and productive.
<b>10:00 AM</b> Eidson-Duckwall Recital Hall Bassoon Family	<b>Norma Hooks Young Artist International Competition</b> The finalists of the 2025 Norma Hooks Young Artist Competition will perform in Eidson-Duckwall Recital Hall from 10:00 AM - 11:30 AM on Thursday June 12, 2025. Final round repertoire includes <i>Schnittmuster</i> by Maria Gstattner; <i>Fever Dream</i> by Seong Ae Kim; and <i>Tre Pezzi</i> Op. 30 by Teresa Procaccini. The winner of the competition will perform a recital on Friday June 13, 2025 from 3:30-3:55 PM in Eidson-Duckwall Recital Hall.  <b>Finalists:</b> Jackson Bernal, Cian Bryson, Xuanyu Lui, Logan Bach (Alternate) <b>Judges:</b> Glenn Einschlag, Leyla Zamora, Nanci Belmont, Clara Manaud, Fernando Zúñiga-Chanto <b>Collaborative Pianist:</b> Elizabeth Goodenough



<b>10:00 AM</b> Krannert Room (inside Clowes Memorial Hall) Shared Recital	<b>Duos and Trios with Piano - Shared Recital</b>  <i>Poesia</i> for Clarinet, Bassoon, and Piano Stephen Brown (b. 1945) I. <b>Modertato</b> The land of spices Something understood - George Hebert II. <b>Andantino</b> There were fair days when the sunbecoming warmer and warmer rising, drank off the dew - William Faulkner III. <b>Interlude</b> The soul has a story that has a shape that almost no one sees - Marie Howe IV. <b>Choro</b> Meninas de bicicleta Que fagueiras pedalais Quero ser vosso poeta? - Vinicius de Moraes  <b>The Washington Street Trio</b> Mary Nan Jordan, Clarinet; Robert Jordan, Bassoon; Stephen Brown, Piano  <i>Una Historia de la Alhambra</i> , Trio for oboe, bassoon and piano Oscar Navarro (b. 1981)  <b>The Fifth Avenue Trio</b> Kimberly Hawkinson, Oboe; Andrea Clark, Bassoon; Peter Gibeau, Piano  <i>Aistear na Sionainne (Shannon's Journey)</i> for clarinet, bassoon, and piano (2024) Elizabeth Goode (b. 1960) Peter Geldrich, Clarinet; Shannon Lowe, Bassoon; Joshua Pifer, Piano  <i>Sonata</i> for Oboe and Piano (1980) Lee Gannon (1960 – 1996) Lento - Piu mosso Scherzo Allegro  Keith Sorrels, Oboe; Joshua Pifer, Piano  <i>Stone Cold</i> Kincaid Rabb (b. 1993) Erin Gehlbach, Bassoon; TBD, Mezzo Soprano; Joshua Pifer, Piano
<b>10:00 AM</b> Schrott Center for the Arts Solo Performance	<b>Peter Kolkay: Solo - Then and Now</b> Solo: the genre of works for bassoon alone is still fairly new, but one that continues to grow steadily—especially after the isolation of COVID. This performance offers one of the first works for solo bassoon- the 12-tone Sonatine by Hans Erich Apostel from 1953- juxtaposed with two works from the current decade.  <i>Sunday Variations</i> for unaccompanied bassoon (2022) Russell Platt (b. 1965)  <i>Sonatine</i> , Op. 19, No. 3 Hans Erich Apostel (1901 – 1972) I. Allegro molto ritmico II. Molto lento III. Allegro molto  <i>Tilt</i> (2021) Tonia Ko (b. 1988) Peter Kolkay, Bassoon

<b>10:30 AM</b> Lilly Hall Studio Theatre LH168 - Black Box Theatre Shared Recital	<b>Double Double Reeds – Shared Recital</b>  <i>Take Three</i> I. Scene II. Fade to Black III. Chase  Jillian Camwell, Oboe; Matthew Ransom, Bassoon; Alan Huckleberry, Piano  <i>Suite for Oboe and English Horn</i> I. Fast & Furious II. Two Marches III. Chorale IV. Quick Fugue  Bonnie Farr, Oboe; David Powell, English Horn
<b>10:30 AM</b> Lilly Hall #120 Workshop	<b>Laura Medisky: Oboe Dojo - Three Foundations of Playing</b> Oboe Dojo is an approach to playing that addresses the Oboe Mind, the Oboe Body and the Oboe Sound individually and as a working whole. The ultimate goal of this Alexander Technique-inspired approach is to merge with our oboe, making it an extension of our musical self rather than a mere external tool. We'll explore three Oboe Dojo foundations: Body Use, Natural Breathing and Finger Choreography. Bring your reeds, open your mind, and get ready to merge with your oboe!
<b>10:30 AM</b> Lilly Hall #124 Lecture/Presentation	<b>Robyn Costa: 5/5/5 Practice Challenge – 5 days, 5 exercises, and 5 steps for greater freedom when practicing</b> The 5/5/5 Practice Challenge is 5 days, 5 exercises, and 5 steps. It is a simple formula for mindful practicing and greater freedom when playing. It will cover: <ul style="list-style-type: none"> <li>• practicing techniques for effortless coordination</li> <li>• overcoming and preventing stress related pain and injury</li> <li>• calming anxiety and reactivity</li> <li>• increasing energy and stamina</li> <li>• learning to stay in "the zone"</li> <li>• cultivating curiosity for peak learning</li> <li>• improving confidence</li> <li>• greater connection with yourself and your instrument</li> </ul>
<b>10:30 AM</b> Lilly Hall #110 Lecture/Presentation	<b>Richard Meek: 60 Years of Bassoon Pedagogy</b> An examination of a pedagogy for bassoon from beginning to advanced following over 70 years performing and 60 years of university teaching; the development of concepts from studies with Ron Waln, Kenneth Moore, Rudolph Klepac, David van Hoesen, Marcel Moyse, Louis Skinner, Hugh Cooper, Steve Maxym, Fritz Moritz, and more. Audience participation and discussion welcome. Handout: Bassoon Methods Class material.
<b>11:00 AM</b> Lilly Hall Studio Theatre LH168 - Black Box Theatre Chamber Music	<b>Hernandez/Woolly: Sounds from Home – Latin and American Fusion</b> Brazilian oboist Pablo Hernandez and American bassoonist Kim Woolly, both faculty members at the University of Southern Mississippi, are excited to present a recital, "Sounds from Home - Latin and American Fusion." This recital, focusing on music written by living composers reflecting on their Mississippi experiences, holds significant cultural value.  <i>The Little Things</i> for Oboe and Bassoon, and Piano  Pablo Hernandez, Oboe; Kim Woolly, Bassoon; Michael Buchman, Piano

Philip Wharton  
(b.1969)Jeffrey Rathbun  
(b. 1959)Joshua Strobel  
(b. 2002)

	<p><i>Reminiscences</i> for Oboe, Bassoon, and Piano</p> <p>Adrian Ramirez (b. 1984)</p> <p>Pablo Hernandez, Oboe; Kim Woolly, Bassoon; Michael Bunchman, Piano</p> <p><i>Mississippi Vignette:</i> <i>Three brief illustrations of Mississippi's cultural and intellectual abundance</i> III. The Delta Angle</p> <p>Ron Hancock (b. 1966)</p> <p>Pablo Hernandez, Oboe; Kim Woolly, Bassoon</p>	
<p><b>11:30 AM</b> Lilly Hall Studio Theatre LH168 - Black Box Theatre Solo Performance</p>	<p><b>Christopher Raymond: Reflections of Nature and Art - The Bassoon Music of Alexandre Ouzounoff</b></p> <p>This performance is based on Christopher Raymond's 2020 Doctoral Thesis, "A performer's guide to selected bassoon works composed by Alexandre Ouzounoff". Completed during the height of the Covid-19 pandemic, Raymond's thesis is the first piece of academic literature written on the Ouzounoff and his music. This 25-minute recital will include a variety of pieces including pieces Raymond discusses in his research, as well as a world premiere, commissioned for this conference and performance.</p> <p><i>Vézelay</i> pour 2 Bassons</p> <p>Alexandre Ouzounoff (b.1955)</p> <p>Christopher Raymond &amp; Mark Lauer, Bassoons</p> <p><i>Lawson</i> pour Basson Solo</p> <p>Alexandre Ouzounoff (b.1955)</p> <p>Christopher Raymond, Bassoon</p> <p><i>ENVOL</i> pour Basson et Piano *World Premiere*</p> <p>Alexandre Ouzounoff (b.1955)</p> <p>Christopher Raymond, Bassoon; Miguel Campinho, Piano</p>	
<p><b>11:30 AM</b> Schrott Center for the Arts Solo Performance</p>	<p><b>Peter Cooper: Oboe Recital</b></p> <p><i>Poem</i></p> <p>Marina Dranishnikova (1929 - 1994)</p> <p><i>Begin Sweet World</i></p> <p>Bill Douglas (b. 1944)</p> <p><i>Homage to Hafiz</i></p> <p>Simon A. Sargon (b. 1938)</p> <p>Peter Cooper, Oboe; Susan Archibald, Piano</p>	
<p><b>11:30 AM</b> Lilly Hall #112 Lecture/Presentation</p>	<p><b>Kayleigh Bagley: Expanding Foundations - Introducing Extended Technique in Early Bassoon Pedagogy</b></p> <p>Within bassoon pedagogy, attention toward extended technique is often reserved for players well into their professional training, and frequently a single experiment toward presenting something unique to the audience. Often, skills are developed based on what a specific piece requires. This lecture will propose methods and specific extended techniques that can be introduced to younger students to not only support the development of "standard" technique. The recital will apply the techniques discussed within the lecture, presenting unaccompanied pieces well suited for both younger players and those seeking to develop extended techniques.</p>	

<b>12:00 PM</b> Lilly Hall #124 Lecture/Presentation	<b>John Steinmetz: Oboe or Bassoon – Which is Better? and Other Burning Questions</b> Paired-lamellae aerophones problematize the ontological hermeneutics of postcolonial, posthumanistic, postauthentic epistemological hyperreality. This lecture proposes a new theoretical framework for encrypted, transgressive, non-paradigmatic counterfactual performativity.  John Steinmetz, Lecturer; Mayuri Yoshii, Oboe; Sara Erb, Bassoon
<b>12:30 PM</b> Ford Salon (underneath EDRH)	<b>Affinity Mixer for LGBTQ+</b> A chance to meet, chat, and share experiences. The moderators (members of the IDRS DEIB committee) will lead some icebreakers and offer conversation - starters. The mood is convivial and informal.
<b>1:00 PM</b> Schrott Center for the Arts Shared Recital	<b>Chamber Music – Shared Recital</b>  <i>Suite for Wind Quintet</i> (2017) <span style="float: right;">Amanda Harberg (b. 1973)</span> I. Cantus II. Furlana III. Fantasia IV. Cabaletta  <b>The Musical Arts Quintet</b> Mihoko Watanabe, Flute; Lisa Kozenko, Oboe; Elisha Willinger, Clarinet; Gene Berger, Horn; Michael Majors, Bassoon  <i>Khirkiyaan</i> <span style="float: right;">Reena Esmail (b. 1983)</span> I. Jog II. Joota III. Tuttarana <span style="float: right;">arr. Michael Rowlett</span>  <i>Hymn (this world is my home)</i> <span style="float: right;">Cecil Price Walden (b. 1991)</span> <b>Ricercata Winds</b> <span style="float: right;">arr. Michael Rowlett</span> Carlos Feller, Flute; Galit Kaunitz, Oboe; Michael Rowlett, Clarinet; Emily Britton, Horn; Allison Nicotera, Bassoon  <i>Three Colombian Dances for Oboe, Clarinet and Bassoon, op. 4</i> <span style="float: right;">Ludsen Martinus (b. 1999)</span> I. Champeta II. Aire Andino III. Puya Vallenata  <i>En la Pradera</i> <span style="float: right;">Juan Guillermo Villareal (b. 1985)</span> Colombia  <i>Pajirillo</i> for Reeds Trio <span style="float: right;">Faber Cardozo (b. 1989)</span>  <b>Tres Palos Ensemble</b> Viviana Salcedo, Oboe; José Gómez, Clarinet; Faber Cardozo, Bassoon

<div><div>1:00 PM</div><div>Lilly Hall Studio Theatre LH168 - Black Box Theatre Solo Performance</div></div>	<div><div><b>Matthew Covington: Poems for Oboe d'amore</b></div><div>Matthew Covington's program includes two modern pieces based on poetry written by one recently deceased composer and one living woman composer.</div><div><div><i>Two Mansfield Poems</i></div><div>I. Sanary II. Sleeping Together</div><div>Edwin Carr (1926 – 2003)</div></div><div>Matthew Covington, Oboe d'amore; Kelleen Strutz, Piano</div><div><div><i>Jinny's Haiku</i></div><div>I. Winter II. Autumn III. Spring IV. Summer</div><div>Sadie Harrison (b. 1965)</div></div><div>Matthew Covington, Oboe d'amore</div></div>
<div><div>1:00 PM</div><div>Lilly Hall #120 Workshop</div></div>	<div><div><b>Michael Rabinowitz: Exploring Gershwin's "Summertime" as a Jazz Vehicle</b></div><div>Using George Gershwin's iconic melody "Summertime", the class will explore how and why this song is so effective as a vehicle for improvisation.</div><div>The class will play and discuss the following: 1) The melody &amp; lyric 2) Different interpretations by various jazz artists 3) The song's chordal and rhythmic structure 4) Scales &amp; Arpeggios that can be used to improvise over the song 5) Sample alternative melodic line 6) Playing solos over the form with emphasis on building &amp; telling an emotional story. All class attendees will be urged to participate.</div></div>
<div><div>1:00 PM</div><div>Lilly Hall #124 Lecture/Presentation</div></div>	<div><div><b>Leigh Muñoz: Go Contrabassoon- Applying Bassoon Reed Making Knowledge to the Contrabassoon Reed</b></div><div>Contrabassoon reed-making knowledge an essential skill for pre-professional and professional bassoonists as approximately 20-30% of full time bassoon orchestra positions have some aspect of contrabassoon performance. This presentation is for bassoonists with a basic knowledge of bassoon reed-making. The interactive lecture will demonstrate how to apply reed-making knowledge for the bassoon to make an excellent contrabassoon. 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 more.</div></div>
<div><div>1:30 PM</div><div>Lilly Hall #112 Lecture/Presentation</div></div>	<div><div><b>A Bert Lucarelli Celebration</b></div><div>Bert Lucarelli (1936-2023) was one of America's foremost musicians. He began his career with the Lyric Opera of Chicago, but soon wanted more from his music making. He moved to New York to study with Robert Bloom and seek out a new way to make music. This search led him to becoming "America's oboe soloist." He would go on to have numerous works written for him, touring the world performing, and most importantly teaching hundreds of students for nearly sixty years. His legacy is felt far and wide throughout the world and his influence will continue to reach the coming generations.</div><div><div><i>Sinfonia in F Major from BWV 156 (1729)</i></div><div>Johann Sebastian Bach (1685 – 1750)</div><div>Hugo Souza, Oboe; Stacey Edwards, Piano</div><div>Remarks from Dr. William A. Frosch, MD, Weill Cornell Medical College (Private Student)</div><div><div><i>Sonata for Oboe and Piano (1962)</i></div><div>Élégie</div><div>Francis Poulenc (1899 – 1963)</div></div><div>Moisés Pena, Oboe; Stacey Edwards, Piano</div></div></div>

**Sonata for Oboe and Piano (1936)**  
Munter

Paul Hindemith  
(1895 – 1963)

Stuart Brezinski, Oboe; Stacey Edwards, Piano

**Six Metamorphosis after Ovid**  
Niobe  
Bacchus

Benjamin Britten  
(1913 – 1976)

Cheng Yue, Oboe

Remarks from Katy Kammeyer, Development Director, Bozeman Symphonic Orchestra

**Scherzi (2016)**  
Canzone del pastore (Shepherd's Song)  
Uccellino (Little Bird)

Stephen Michael Gryc  
(b. 1949)

**Oboe Duo Agosto**  
Ling-Fei Kang, Oboe; Charles Huang, English Horn

**Ave Maria (1985)**

Astor Piazzolla  
(1921 – 1992)

Kristin Leitterman, Oboe

Remarks from Dr. Galit Kaunitz, Assistant Professor of Oboe, Colorado State University

**Orchestral Suite No. 4 in D Major, BWV 1069 (1725)**  
Overture

Johann Sebastian Bach  
(1685 – 1750)  
arr. Stuart Brezinski

Stuart Brezinski, Virginia ChangChien, Yue Cheng, Blake Duncan, Ruthie Garcia, Charles Huang, Ling-Fei Kang, Galit Kaunitz, Kristin Leitterman, Moisés Pena, Hugo Souza

**1:30 PM**  
Lilly Hall #110

**Office Hours with the President**

Join IDRS President Jacqui Wilson for an informal conversation to ask questions, share your thoughts, or just to chat.



<div>2:00 PM</div> <div>Eidson-Duckwall Recital Hall Shared Recital</div>	<div>Double Reed Potpourri – Shared Recital</div> <div><i>Cry of the Lone Wolf</i><div>Robert Mueller (1958 – 2025)</div></div> <div>Theresa Delaplain, Oboe; Katelyn Jahnke, Horn; Miho Sasaki, Piano</div> <div><i>Wider Than The Sky</i><div>Ingrid Stölzel (b. 1971)</div></div> <div>I. The Brain-is wider than the Sky- For-put them side by side- The one the other will contain With ease-and you-beside- II. The Brain is deeper than the sea- For-hold them-Blue to Blue- The one the other will absorb- As sponges-Buckets-do- III. The Brain is just the weight of God- For-Heft them-Pound for Pound- And they will differ-if they do- As Syllable from Sound-</div> <div>Juukbox Trio</div> <div>Jake Hutchinson, Oboe; Kaitlyn Dunn, Oboe d'Amore; Wesley Boehm, English Horn</div> <div><i>Four Tangos for Solo Oboe (2024)</i><div>Zachary Askew Cook (b. 2001)</div></div> <div>Tango de la Luz de Dia Tango de la Luna Tango Picante Tango de Serpiente</div> <div>Erin Mallard, Oboe</div> <div><i>Ask &amp; Answer</i><div>Kincaid Rabb (b. 1993)</div></div> <div>Eric Giles, English Horn; Alex Meaux, Bassoon</div> <div><i>Church (Preach)</i><div>Gina Moore (b. 1994)</div></div> <div>Eric Giles, English Horn; Alex Meaux, Bassoon</div>
	<div>2:00 PM</div> <div>Krannert Room (inside Clowes Memorial Hall) Chamber Music</div>
	<div>twotoestiger: Summer Songs 50 for 50 Recital</div> <div>The bassoon and saxophone duo twotoestiger presents a recital of their newly commissioned work from trans-woman composer Madeline October Wildman as well as <i>Water Tupelo</i> by Brad Balliett.</div> <div><i>Water Tupelo</i><div>Brad Balliett (b. 1982)</div></div> <div><i>Elder Mother</i><div>Madeline October Wildman (b. 1997)</div></div> <div>50 for 50 Commission</div> <div>twotoestiger</div> <div>Liza Knight, Bassoon; Elise Hill, Saxophone</div>

<b>2:30 PM</b> Krannert Room (inside Clowes Memorial Hall) Chamber Music	<p><b>The Little Apple Oboe Quartet: World Premiere Works for Oboe Quartet</b>            The Little Apple Oboe Quartet is a chamber ensemble made up of Kansas State University oboe graduate students Lucas Reed, Natalie Myers, Jalima Diaz, and Kelsey Farr. The quartet's goal is to commission new repertoire by underrepresented composers for the ensemble, expanding the accessibility and literature for the oboe and creating an immersive music experience.</p> <p><i>RE/Member</i> (World Premiere of Double Reed Quartet Version) Reena Esmail (b. 1983)</p> <p><i>Mountain Mornings</i> (World Premiere of Double Reed Quartet Version) Grace Baugher (b. 1995)</p> <p><i>Aimless Traveler</i> (World Premiere) Natalie Myers (b. 1999)</p> <p><i>Reed Class</i> (World Premiere of Double Reed Quartet Version) Lucas Reed (b. 1999)</p> <p>Little Apple Oboe Quartet            Lucas Reed, Natalie Myers, Jalima Diaz, Kelsey Farr</p>
<b>2:30 PM</b> Lilly Hall #124 Lecture/Presentation	<p><b>Nora Lewis: How Scholarship Can Inform Performance and Pedagogy</b>            This presentation explores the connection between scholarly research and musical performance, drawing from extensive musicological and theoretical analysis of 35 significant works from the oboe repertoire. Through examination of research methodologies and analytical frameworks, attendees will discover how scholarly engagement enhances both performance interpretation and pedagogical approaches. The session demonstrates how understanding historical context, compositional techniques, and performance practices elevates artistic expression and creates meaningful connections with audiences.</p>
<b>2:30 PM</b> Lilly Hall #120 Masterclass	<p><b>Bassoon Masterclass with Ivy Ringel: Orchestral Excerpts</b>            Ivy Ringel, principal bassoonist of the Indianapolis Symphony Orchestra, will give a masterclass on Orchestral Excerpts. Participants are pre-selected.</p>
<b>3:00 PM</b> Lilly Hall Studio Theatre LH168 - Black Box Theatre Shared Recital	<p><b>Four Oboes and a Bassoon – Shared Recital</b></p> <p><i>The Lotus Pond</i> Gahmal Abdel-Rahim (1924 – 1988)            Kristen Daniel, Oboe; Rex Woods, Piano</p> <p><i>Sérénade des Oiseaux</i> Yvonne Desportes (1907 – 1993)            Emily Foltz, Oboe; Rex Woods, Piano</p> <p><i>"...and Melete called...gently..."</i> Laurence Lowe (b. 1956)            Bonnie Schroeder, Oboe; Rex Woods, Piano</p> <p><i>Groovilation!</i> Luke Simons (b. 1998)            Stacey Berk, Oboe; Rex Woods, Piano</p> <p><i>Sonata for Bassoon and Piano*</i> (World Premiere) Margaret Brouwer (b. 1940)            I. Andante            II. Allegro            Sue Barber, Bassoon; Lori Piitz, Piano</p> <p>*The commission of this work was made possible through the generous support of The College of Visual and Performing Arts, James Madison University.</p>

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<div><div>3:00 PM</div><div>Krannert Room (inside Clowes Memorial Hall) Chamber Music</div></div>	<div><div><div><div><b>The Chicago Bassoon Trio</b></div><div>A performance of four pieces by The Chicago Bassoon Trio, all of which feature settings for two bassoons and a contrabassoon. The program includes works by three traditional (but here-in unidentified) German composers, Canadian composer/bassoonist Mathieu Lussier, American composer Peter Stopschinski, and premier ragtime composer Scott Joplin – in a selection arranged by CBT member Lynette Pralle.</div></div></div><div><div><div><i>Three Traditional German Songs</i></div><div>(composers unidentified)</div><div>I. Die Gazelle Polka II. Horch auf den Klang der Zither III. Im Luftschiff</div></div><div><div><i>TRIO, Op. 51 - "Oldenbourg"</i></div><div>Mathieu Lussier (b. 1973)</div></div><div><div><i>Danse Sweet No. 2</i></div><div>Peter Stopschinski (b. 1972)</div><div>I. The Dragon II. The Cockrel III. The Rat</div></div><div><div><i>Magnetic Rag</i></div><div>Scott Joplin (1868 – 1917) arr. Lynette Pralle</div></div><div><div>The Chicago Bassoon Trio</div><div>Eliabeth Heller, Lynetter Pralle, Susan Nigro</div></div></div></div>
<div><div>3:00 PM</div><div>Lilly Hall #112 Lecture/Presentation</div></div>	<div><div><div><div><b>Exploring the Emotions Behind the Myths: Emily Pailthorpe presents her new film "Six Metamorphoses After Ovid" with Q&amp;A</b></div><div>In this presentation, Britten's seminal work becomes the score for this new film (winner Best Experimental Short at Mindfield Albuquerque, selected Oxford Short 'New Voices', Honorable Mention Athens International Film Festival). The profound connections between music and mental well-being can illuminate fresh perspectives on emotion and music. By combining careers in music and psychotherapy, Emily Pailthorpe is uniquely positioned to explore how we process emotion through music. In this session she will introduce and screen her film, then speak about emotion and music. The session will finish with a Q&amp;A.</div></div></div></div>
<div><div>3:30 PM</div><div>Schrott Center for the Arts Shared Recital</div></div>	<div><div><div><div><b>Works by Double Reed Composers – Shared Recital</b></div><div><div><i>Two Aotearoa Sketches (2004)</i></div><div>Michael Burns (b. 1963)</div><div>I. Moods/Modes II. A New Years' Piece</div></div><div><div>Michael Burns, Bassoon; Susan Archibald, Piano</div></div><div><div><i>"Forest Scenes" from Season's of Life</i></div><div>Alyssa Morris (b. 1984)</div><div>Fireflies Glowing Embers Midnight Moon Woodland Scherzo</div></div><div><div>Abby Held, Oboe; Susan Archibald, Piano</div></div><div><div><i>Mathematics Sonata for Bassoon and Piano</i></div><div>Alyssa Morris (b. 1984)</div><div>I. Geometry II. Trigonometry III. Integral Calculus</div></div><div><div>Derek Bannasch, Bassoon; Susan Archibald, Piano</div></div></div></div></div>

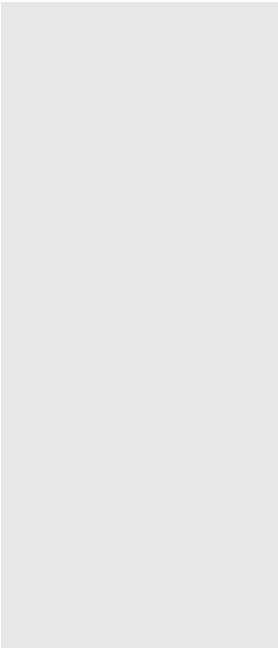
<b>3:30 PM</b> Lilly Hall #110 Lecture/Presentation	<b>Andrew Marlin: Summer Bassoon Workshop - Developing Your Bassoon Sections</b> The Summer Bassoon Workshop is designed to expose young bassoonists to the world of music and expands on teaching possibilities to benefit everyone - students, lesson teachers, and directors. It's a vehicle to teach bassoon technique and ensemble skills in a more focused dynamic. It encompasses all the benefits of a sectional while working in a complete context. Mr. Marlin writes his own arrangements that come from some of the best that classical music offers. Each arrangement is inclusive to players of all levels with parts appropriately challenging each student. The workshop is transferable to any instrument and can improve programs everywhere.  Performers: Max Walaszek, Samuel Peters, Reed Maurer, Nik Fedorenko, Caitlin Kaminski, Abigail Alcozer, Gustav Szczepanek, Aadarsh Parameswaran, Shane Cheskis, Jorge Cruz-Hernandez, Christian Hassman, Esteban Avila
<b>4:00 PM</b> Krannert Room (inside Clowes Memorial Hall) Chamber Music	<b>The Amici Trio: Woman by Woman II</b> The Amici Trio presents a program that includes compositions by women composers originally written for flute, cello, and piano. These pieces have been transcribed for flute, English horn, and piano, and are a stunning addition to the trio's repertoire.  <i>Elegy</i> Cynthia Folio (b. 2008)  <i>Suite Orientale</i> Mel Bonis (1858 - 1937) I. Prélude II. Danse d'Almées  <i>Afro-American Suite</i> Undine Smith Moore (1904 - 1989) I. Nobody Knows the Trouble I See, Lord Brothers Will You Pray for Me and Help Me to Drive Ole Satan Away II. I Heard the Preaching of the Elder, Preaching the Word of God III. Who is that Yonder? Oh, It Looks Like My Lord, Coming in a Cloud IV. Shout All Over God's Heaven  Amici Trio Francesca Arnone, Flute; Amy Collins, Oboe; Andrea Feitl, Piano
<b>4:00 PM</b> Lilly Hall #124 Lecture/Presentation	<b>Andrew Payne: East Meets West - Chinese Modes and Western Forms in An-Lun Huang's Bassoon Concerto Op. 81c</b> Chinese Canadian Composer An-lun Huang's compositional style synthesizes Western harmony and form with Chinese music modes and melodic concepts. He has been hailed by critics and audiences the world over. After being appointed as composer-in-residence of the Central Opera House in Beijing, he went to Canada to study composition, where he remains today. His music has been performed all over the world and can be heard on the Naxos Library. This paper will present an analysis of An-lun Huang's Concerto for Bassoon in C Major, Op. 81 and demonstrate how it blends Chinese melodic theory and modes with Western harmony and form.
<b>4:30 PM</b> Lilly Hall Studio Theatre LH168 - Black Box Theatre Chamber Music	<b>The Cardinal Collective: In The Garden</b> This program will explore music inspired by the theme "In The Garden." This program is entirely of chamber music for bassoon and contrabassoon and explores three world premiere performances of works composed by Lindsey Wiehl and Sonya Leonore Stahl.  <i>Rock, Paper, Scissors</i> Lindsey Wiehl (b. 1993)  <i>Night-blooming</i> Sonya Leonore Stahl (b. 1981)

	<i>The Leaf</i>  The Cardinal Collective Miriam Brack Webber, Kirsten Kennedy, Jacob Fernandez, Susan McCardell, Cameron Keenan, Lindsey Wiehl	Lindsey Wiehl (b. 1993)
<b>4:30 PM</b> Krannert Room (inside Clowes Memorial Hall) Solo Performance	<b>Ryan Reynolds: The Beautiful Bassoon</b> A recital featuring two stunning, nostalgic works featuring the bassoon: Shao Fern Teo's <i>In Malaysia</i> for bassoon and piano, and Stacy Garrop's <i>Repair the World</i> arranged for oboe, bassoon and piano.  <i>In Malaysia</i> I. Opening II. Panorama III. Grandpa's House  Ryan Reynolds, Bassoon; Vincent Fuh, Piano  <i>Repair the World</i> (World Premiere)  Laura Medisky, Oboe; Ryan Reynolds, Bassoon; Vincent Fuh, Piano	Shao Fern Teo (b. 1992)        Stacy Garrop (b. 1969)
<b>4:30 PM</b> Schrott Center for the Arts Solo Performance	<b>Susan Miranda, Oboe and English Horn: Unseen Wings, Unheard Songs - Music for Oboe and English Horn representing National Park sites and lesser-known pollinators</b> This recital explores National Park sites and lesser-known pollinators through music, expanding both oboe and English horn repertoires and raising environmental awareness. Dr. Miranda will begin with Unseen Wings, Unheard Songs, a series of miniatures for English horn and fixed electronics by Snow Kim, focused on pollinators that are not widely known. Harpist Dr. Hannah Palmquist will join for First Ice on Kabetogama by Julie Johnson, a new work inspired by Voyageurs National Park in Northern Minnesota. The performance will conclude with the premiere of a piece for solo English horn by Grace Baugher-Dunlap about Fort Larned National Historic Site in Western Kansas.  <i>Unseen Wings, Unheard Songs for English horn and fixed electronics</i>  Susan Miranda, English horn  <i>First Ice on Kabetogama</i>  Susan Miranda, Oboe; Hannah Palmquist, Harp  <i>Nothing for miles...</i>  Susan Miranda, English horn	Snow Kim (b. 1988)        Julie Johnson (b. 1975)    Grace Baugher-Dunlap (b. 1995)

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<div>7:00 PM</div> <div>Clowes Memorial Hall</div> <div>Gala Evening Concert</div>	<b>Evening Gala Concert featuring the IDRS 2025 Chamber Strings</b>	
	Suliman Tekalli, Dianna Joiner, Violins; Derek Reeves, Viola; Peter Opie, Cello; David Murray, Bass	
	<i>Siciliana</i>	Adolphus Hailstork (b. 1941)
	<i>The River</i>	Kevin Arthur, Jr (b. 2004)
	Elizabeth Starr Masoudnia, English Horn	
	<i>El Puente</i>	Miho Sasaki (b. 1978)
	Lía Uribe, Bassoon; Miho Sasaki, Piano	
	<i>A Summer's Journey</i> (World Premiere)	Eric Ewazen (b. 1954)
	Linda Strommen, Oboe; Macey Rowland, Soprano; Josh Catanzaro, Piano	
	<i>El Parque de los Venados</i> suite para fagot y piano (US Premiere) I. Llegando al parque, Moderato e ilusionado II. Las fuentes, Largo y nostálgico III. La feria, Allegro y divertido	Rodrigo Acevedo Traba (b. 1992)
Raúl Chaurand, Bassoon; Miho Sasaki, Piano		
<i>VORTEX</i> (World Premiere)   50 for 50 Commission		Kevin Day (b. 1996)
Ari Cohen Mann, Oboe; Kevin Day, Piano		
-INTERMISSION-		
	<i>Les Saisons</i> (World Premiere) 1. Ete (Summer) 2. Automne (Autumn) 3. Hiver (Winter) 4. Printemps (Spring)	Kari Cruver Medina (b. 1968)
	<b>Trio de Bois</b> Nicole Marriott Fullmer, Oboe; Larkin Sanders, Clarinet; Robyn Watson, Bassoon; Derek Bannasch, Conductor IDRS2025 Chamber Strings	
	<i>Concerto for Two Oboes and Strings in A minor, KV 536</i> I. Allegro II. Largo III. Allegro	Antonio Vivaldi (1678 – 1741)
	Adam Shapiro and Jeanine Krause, Oboes; IDRS2025 Chamber Strings with Anastasia Chin, Harpsichord	





*Danzon No. 5, Portales de Madrugada*

Arturo Márquez  
(b. 1950)  
arr. by Marcos Sánchez

Alfredo Bonilla, Bassoon; IDRS2025 Chamber Strings

*Perplexities after Escher*

Graham Waterhouse  
(b. 1962)

- 1) Life force – Allegramente
- 2) Adrani - Adagio piangendo
- 3) Dragon - Presto scurrile
- 4) Castrovalva – Moderato
- 5) Kringloop - Con moto energico

Holger Hoos, Heckelphone; IDRS2025 Chamber Strings (with Graham Waterhouse, Cello)

*Andante e Rondo Ongarese, op. 35*

Carl Maria von Weber  
(1786 – 1826)

Betsy Sturdevant, Bassoon; IDRS2025 Chamber Strings

# Programs June 13

<b>9:00 AM</b> Eidson-Duckwall Recital Hall Oboe Family	<b>Fernand Gillet – Hugo Fox International Competition for Oboe</b> Final round repertoire includes <i>Sonata</i> by Grazyna Bacewicz; movements I, II, and IV of Heinz Holliger's <i>Five Little Pieces</i> ; the <i>Oboe Concerto in D Major</i> by Giuseppe Sammartini; and <i>Three Etudes</i> by Jose Siqueira. The winner of the competition will perform the Sammartini <i>Concerto in D Major</i> on Saturday evening's gala concert with the Indianapolis Chamber Orchestra.  <b>Finalists:</b> Vidyasagar Anupindi, Sigurd Greve, Anna Strbova, Jianing Tian, Shui Zhang, Grace Stringfellow (Alternate) <b>Judges:</b> Francisco Castillo, Paul Chinen, Emily Pailthorpe, Dwight Parry, Andrea Ridilla <b>Collaborative Pianists:</b> Amanda Hopson, Liya Wang (Shuai Zhang), Kai Qi (Jianing Tian)
<b>9:00 AM</b> Lilly Hall #124 Lecture/Presentation	<b>Rachel Messing: A Musician's Life After College</b> Pursuing a degree in music can lead to many different careers and opportunities. As double reed players enter the freelance and audition scene, they can sometimes feel uncertain of what steps to take and identifying what their unique niche is in our field. It's important to consider all possible avenues to a successful, fulfilling life as a working musician. This presentation outlines the nature of building your career and self management skills, realizing and honing your niche, shaping your professional image and knowing your self worth, and discusses how to enhance your prospects, productivity, and ways to nurture connections.
<b>9:00 AM</b> Lilly Hall #112 Lecture/Presentation	<b>Midori Samson: Healing-Centered Practices for Double Reed Educators – A Social Justice Approach to Mental Health in Pedagogy</b> With rising awareness of mental health issues, supporting students is essential. Trauma-informed approaches recognize shared trauma and systemic oppression. Music students face unique stressors—imposter syndrome, performance anxiety, burnout, and trauma from financial pressures. This lecture introduces healing-centered practices rooted in social justice frameworks like disability justice, racial justice, and Mad Pride. Attendees will reflect and deepen their existing practices, creating ripple effects that foster community care, collective well-being, and systemic change toward compassionate, justice-centered education.
<b>10:00 AM</b> Krannert Room (inside Clowes Memorial Hall) Shared Recital	<b>Duets with Bassoon(s) – Shared Recital</b>  <div> <b><i>Southern Resident</i></b>            1. Echoes            2. Noise Pollution            3. Matriarch         </div> <div>           Lisa Neher            (b. 1985)         </div> Performing Members of the Silent Voices Project: Kylie Stultz-Dessent, Clarinet; Sarah Elizabeth Lee, Bassoon  <div> <b><i>Quinze Etudes Mélodiques d'après F. Berr</i></b>            Duo No. 12 on a theme by Donizetti            Duo No. 15 on a theme by Rossini         </div> <div>           Jean-Francois-            Barthélémy Cokken            (1802 – 1875)         </div> Patrick Quinn, Bassoon; Eddie Sanders, Bassoon  <div> <b><i>Encounters</i></b>            I. Riding the Tiger         </div> <div>           Gernot Wolfgang            (b. 1957)         </div> Lab-Duo: Orquídea Guandique-Araniva, Violin; Fernando Zúñiga-Chanto, Bassoon

	<p><i>Duo for Clarinet and Bassoon (2019)</i> I: Liftoff II: Sky Garden</p> <p>Keeheon Nam, Clarinet; Andy Sledge, Bassoon</p> <p><i>Three Miniatures for Clarinet and Bassoon (2021)</i> I. Breakfast at Waffle House II. Jigglypuff III. Separate Directions</p> <p>Keeheon Nam, Clarinet; Andy Sledge, Bassoon</p> <p><i>Daphnis and Pan</i></p> <p>Myles Roberts, Flute; Christopher Allpress, Bassoon</p>	<p>Max Vinetz (b. 1996)</p> <p>Nicky Sohn (b. 1992)</p> <p>Hendrik Hofmeyr (b. 1957)</p>
<p><b>10:00 AM</b> Schrott Center for the Arts Solo Performance</p>	<p><b>Musical Landscapes and Reminiscence: New Works for Oboe Inspired by Place</b></p> <p>This recital includes two newly commissioned works for the oboe. Dimictic, by Timothy Russell, is an 11-minute work for oboe and electronic fixed media, and explores the process of a lake freezing over. John William Griffith II's "From the fire tower" will be performed second.</p> <p><i>Dimictic (2024)</i></p> <p>Keslie Pharis, Oboe, Fixed Media</p> <p><i>From the fire tower (2024)</i></p> <p>Keslie Pharis, Oboe; Justin Truell, Viola; Kelleen Strutz, Piano</p>	<p>Tim Russell (b. 1981)</p> <p>John William Griffith II (b. 1997)</p>
<p><b>10:00 AM</b> Lilly Hall #110 Lecture/Presentation</p>	<p><b>Richard Meek: Two Progenitors, a Viewing - Archie Camden and William Waterhouse</b></p> <p>A viewing of two UK Music Education videos introducing the bassoon; the first featuring Archie Camden in his home with family, and the second featuring William Waterhouse and two others introducing the flute, clarinet and bassoon.</p>	
<p><b>10:30 AM</b> Lilly Hall #120 Masterclass</p>	<p><b>Paul Hanson: Pentatonics, Ear Training, Improvisation and Technology - Expanding the Bassoon's Reach</b></p> <p>This masterclass will focus on training bassoonists through playing back phrases on their instruments, pentatonic scale application for beginning improvisation, and an introduction to electric bassoon playing techniques with electronic effects such as delay pedals, harmonization and other effects. Participants will get an opportunity to work with Paul on better ear-mind-hand synchronicity and development of hearing and playing back music without reading music, get a chance to improvise within a supportive structure, and will get to try electronic effects such as delay, harmonization, modulation, overdrive.</p>	
<p><b>10:30 AM</b> Lilly Hall Studio Theatre LH168 - Black Box Theatre Shared Recital</p>	<p><b>Oboe Combinations – Shared Recital</b></p> <p><i>Song and Dance for Daniel Ross</i> for oboe and string quartet (1975) I. Slow and Steady (Blues) II. Fast and Swing (New Orleans Style)</p> <p>Lorraine Duso Kitts, Oboe; Lauren Pokorzynski, Violin; Algimantas Staskevicius, Violin; Tatiana Kotcherguina, Viola; Daniel Ebner, Cello</p>	<p>Arthur Kreutz (1906 – 1991)</p>

*Love Song and Tango of Hope* (World Premiere)Ayser Vançin  
(b. 1948)

Three Reeds Duo: Leah Forsyth, Oboe; Paul Forsyth, Alto Saxophone

*Steadfast* (2022)Derek Brown  
(b. 1983)

Three Reeds Duo: Leah Forsyth, Oboe; Paul Forsyth, Alto Saxophone

*Conversations for Oboe and Clarinet Duet*Carlos R. Martinez  
(b. 1978)

I. Discourse

II. Diatribe

III. Debate

IV. Dialogue

Camilla Yoder, Oboe; Chase Miller, Clarinet

*Unseen Bonds* (World Premiere)Mary Walsh  
(b. 1998)

Camilla Yoder, Oboe; Chase Miller, Clarinet; Miho Sasaki, Piano

*Kindred in Kind*Mattea Williams  
(b. 1997)

Camilla Yoder, Oboe; Chase Miller, Clarinet; Miho Sasaki, Piano

*Quiet Triumph* for Oboe and PianoKaralyn Schubring  
(b. 1999)

Jilian Kouzel, Oboe; Lu Witzig, Piano

**11:00 AM**Krannert Room  
(inside Clowes  
Memorial Hall)  
Solo Performance**Janelle Ott: Unexpected Voices – Living Composers Defying the Status Quo**

This program features works by composers operating outside of societal norms. Paul Chihara explores the unique intersection of his identities—as a Japanese-American whose earliest memories were shaped in an internment camp, a successful composer of classical and film scores, and a dedicated cat father—through *Fleeting Shadows*, *Still Reflections*. Jeffrey Scott's *Elegy for Innocence*, written for Monica Ellis, examines the passionate optimism of Imani Winds as it struggles against the realities of our society's musical and artistic infrastructure. *Wood, Water, Roses: Women's Medicine for Difficult Times* strives to move beyond traditional healing practices to nourish the body and soul of one particular woman, a young bassoonist recovering from a catastrophic accident.

*Modern Suite of Ancient Tunes*Stephen D. Emmons  
(b. 1967)

III. Chant Hildegard

Janelle Ott, Bassoon; Kelleen Strutz, Piano

*Wood, Water, Roses: Women's Medicine for Troubled Times*Amber Ferenz  
(b. 1972)

I. Wood

Janelle Ott, Bassoon

*Fleeting Shadows, Still Reflections*Paul Chihara  
(b. 1938)

IV. Red

Janelle Ott, Bassoon; Kelleen Strutz, Piano

	<p><i>Elegy for Innocence</i></p> <p>I. Slowly II. Misterioso III. Allegro IV. Presto</p> <p>Janelle Ott, Bassoon; Kelleen Strutz, Piano</p>	Jeff Scott (b. 1967)
<p><b>11:30 AM</b> Lilly Hall #110 Lecture/Presentation</p>	<p><b>Oboe Teachers Talk: Nurturing the Student</b></p> <p>This panel discussion features oboe teachers with students in grades 5-12. Four oboe teachers from different regions will provide their individual perspectives on the topic "nurturing the student". This topic includes pedagogy for various concepts like vibrato/articulation/phrasing, having difficult conversations with the student or parents, purchasing instruments, transitioning to high school, preparing to transition to college, and more. The format will include pre-written questions, organic conversation, and time for questions from the audience at the end.</p> <p>Allison Gessner, Suzanne Segredo-Kundler, Ann Lemke, Korey Young</p>	
<p><b>11:30 AM</b> Krannert Room (inside Clowes Memorial Hall) Solo Performance</p>	<p><b>Martin Van Klompenberg: New Character Pieces for Contrabassoon</b></p> <p>Martin Van Klompenberg has commissioned four new works for this medium. These pieces are character pieces, each focusing on a different aspect of contrabassoon performance. This recital hopes to showcase pieces that will assist students in learning contrabassoon by giving them specialized repertoire that focuses on the differences between bassoon and contrabassoon.</p> <p><i>The Treants March</i></p> <p><i>Miniwashitu</i></p> <p><i>The Journal of Two</i></p> <p><i>Viral Hippo</i></p> <p>Martin Van Klompenberg, Contrabassoon; Kelleen Strutz, Piano</p>	<p>Jonathon Erickson (b. 1999)</p> <p>Kyle Vandenburg (b. 1986)</p> <p>Seolhee (Snow) Kim (b. 1986)</p> <p>Martin J. Van Klompenberg (b. 1982)</p>
<p><b>11:30 AM</b> Lilly Hall Studio Theatre LH168 - Black Box Theatre Solo Performance</p>	<p><b>Fiona Slaughter, Oboe/D'Amore/English Horn: Music by Lili and Nadia Boulanger</b></p> <p>Fiona Slaughter presents her transcriptions of music by Lili and Nadia Boulanger on instruments from the oboe family.</p> <p><i>D'un matin du printemps</i></p> <p><i>Dans l'immense tristesse</i></p> <p><i>Trois pièces pour violoncelle et piano</i></p> <p>I. Modéré II. Sans vitesse et à l'aise III. Vite et nerveusement rythmé</p> <p>Fiona Slaughter, English Horn; Miguel Campinho, Piano</p>	<p>Lili Boulanger (1893 - 1918)</p> <p>Lili Boulanger (1893 - 1918)</p> <p>Nadia Boulanger (1887 - 1979)</p>

	<p><i>Lux Aeterna</i></p> <p>Fiona Slaughter, Oboe d'Amore; Miguel Campinho, Piano</p>	Nadia Boulanger (1887 – 1979)
<p><b>11:30 AM</b> Lilly Hall #124 Lecture/Presentation</p>	<p><b>Lindabeth Binkley, Zhao Wang: Beating the Double Reed Day Doldrums – Fresh Recruitment Strategies and a New Vehicle for Outreach</b></p> <p>This presentation offers practical suggestions for expanding and enhancing college oboe studio recruitment. Dr. Lindabeth Binkley shares proven strategies that have successfully grown her Central Michigan University oboe studio, including effective outreach initiatives and how to build meaningful connections with middle and high school band programs. This session will include the premiere of <i>Nostalgia &amp; Millenium</i> by CMU faculty composer Jay C. Batzner, a new work for oboe and “flex” ensemble, created specifically for oboe professors to connect with prospective students through a solo performance with their high school band.</p> <p>Attendees will gain:</p> <ul style="list-style-type: none"> <li>• Actionable recruitment strategies</li> <li>• Insights into common recruitment pitfalls and how to avoid them</li> <li>• Inspiration to create a new performance opportunity designed to foster connection with prospective students</li> </ul>	
<p><b>12:00 PM</b> Lilly Hall #112 Contraband Rehearsal</p>	<p><b>Contraband Rehearsal</b></p> <p>Open to all contrabassoon players. Come join in the contrafun!</p>	
<p><b>1:00 PM</b> Schrott Center for the Arts Chamber Music</p>	<p><b>Double Entendre: Contemporary Oboe and Bassoon Band</b></p> <p><i>Motoric Rise</i> Driving</p> <p><i>Watching Birds</i> I. Mockingbirds II. American Woodcock</p> <p><i>Trilogy for Reeds</i> II. quarter note = 92</p> <p><i>Dolly Suite</i> IV. Kitty Valse</p> <p>Double Entendre Music Ensemble: Keisuke Ikuma, Ellen Gruber, Setsuko Otake, Ryan Walsh, Oboes; William Meredith, Ryan Walsh, Ellen Gruber, English horns; Gilbert Dejean, Yuki Higashi, Melissa Kritzer, Liz Rosa, Bassoons; Kathryn Engelhardt, Artistic Director</p>	<p>Stephanie Berg (b. 1986)</p> <p>Wendy Griffiths (b. 1962)</p> <p>Rich Shemaria (b. 1955)</p> <p>Gabriel Fauré (1845 – 1924) arr. Gilbert Dejean</p>
<p><b>1:00 PM</b> Lilly Hall #124 Lecture/Presentation</p>	<p><b>PJ Woolston: College Admissions for Musicians – Behind the Scenes</b></p> <p>This session offers a look behind the scenes of the college admissions process specifically tailored for musicians, both from the student perspective and the faculty/teacher perspective. Participants will gain insights into the recruitment, audition and application review, and scholarship decisions. College music teachers will learn how to be better advocates for their top students and how to be better partners to their colleagues in admissions, and students will learn how best to put together an effective and compelling college application to support their audition performance.</p>	



<div>1:00 PM</div> <div>Krannert Room (inside Clowes Memorial Hall) Chamber Music</div>	<div><b>The Pavo Duo: New Works for Bassoon and Horn</b></div> <div>The Pavo Duo is dedicated to commissioning new works that accentuate the versatility and timbral capabilities of these two instruments with an eye towards featuring works primarily by historically underrepresented living composers. Our selected program consists of the world premieres of our first three commissioned works composed by Roger Zare, Kimberly Osberg, and Andrew McGowen. These compositions will showcase the interplay between two instruments that rarely get to collaborate in chamber music outside of the woodwind quintet.</div>
	<div><i>Félicette</i> for Bassoon and Horn<div>Kimberly Osberg (b. 1992)</div></div>
	<div><i>In This Vale of Tears</i> for Bassoon and Horn<div>Andrew McGowen (b. 1996)</div></div>
	<div><i>Re(Inventions) 2</i> for Bassoon and Horn<div>I. Reflection II. Funk<div>Roger Zare (b. 1985)</div></div></div> <div>The Pavo Duo: Makayla Rasmussen, Bassoon; Jonathon Hughes, Horn</div>
<div>1:00 PM</div> <div>Lilly Hall #110 Lecture/Presentation</div>	<div><b>Alfredo Bonilla: Folkloric Elements in Latin American Works for Bassoon</b></div> <div>Works by Noelia Escalzo, Daniel Cueto, and Arodi Martinez Serrano</div> <div>Within this research talk, I present an exploration of folk elements in Latin American works for bassoon. As part of my preparation for a performance guide I created of <i>Argenta</i> by Noelia Escalzo from Argentina, <i>Fagot Pukllay</i> by Daniel Cueto from Peru, and <i>Duasteño</i> and <i>Duasteco</i> by Arodi Martinez Serrano from Mexico, I conducted in-depth interviews with the composers. The interviews focused on their lives, styles, aesthetics, socio-cultural backgrounds, and the folk styles they are inspired by, in order to provide a better understanding of the composers' works.</div>
<div>1:30 PM</div> <div>Lilly Hall Studio Theatre LH168 - Black Box Theatre Chamber Music</div>	<div><b>The North American French Bassoon Sextet</b></div> <div>Performance by the North American French Bassoon Sextet. The program will contain varied instrumentation, i.e. varied by number of bassoons, with or without contra. All players will play the French system bassoon and contra, demonstrating the timbre, colors, and expressive qualities of this beautiful instrument, played brilliantly in France and a few other places.</div>
<div>JUNE 13</div>	<div><i>Allegro in A minor</i><div>Antonio Vivaldi (1678 – 1741) arr. Loren Glickman</div></div>
	<div><i>Soavina</i><div>Mathieu Lussier (b. 1973) dedicated to Gerald Corey</div></div>
	<div><i>Le Grand Blond avec une chaussure noire</i><div>Vladimir Cosma (b. 1940) arr. Brice Mallier</div></div>
	<div><i>Ricercar à 6</i> from <i>The Musical Offering</i><div>J. S. Bach (1685 – 1750) arr. Chuck Holdeman</div></div>
<div>The North American French Bassoon Sextet Matthew Banks, Chuck Holdeman, James B. Kopp, Kim Laskowski, Jo Ann Simpson, Jeff Womack, Daryn Zubke</div>	

**1:30 PM**Schrott Center for the Arts  
Solo Performance**Sarah Hamilton/Aaron Hill: Selections From 12 Soon-To-Be Famous Studies for Oboe**

Dr. Aaron Hill and Dr. Sarah Hamilton will premiere selections from "12 Soon-To-Be Famous Studies for Oboe," newly published by Conway Publications and available at the 2025 IDRS Conference. All works presented were composed by oboists.

*What's In a Life?*Elizabeth Raum  
(b. 1945)*Mayday! Mayday! Mayday!*Alyssa Morris  
(b. 1984)*Questions*Sarah Hamilton  
(b. 1963)*Augmented Groove*Flight or Visibility  
(b. 1992)*Aviphonics*Emily Doolittle  
(b. 1972)*Yellow Stilettos*Aaron Hill  
(b. 1982)*Crazed*Patricia Morehead  
(b. 1940)*The Great Wail*Phil Popham  
(b. 1979)**2:00 PM**Schrott Center for the Arts  
Solo Performance**Kristian and Karolina Oma Rønnes: Postcards from Europe**

This recital features rarely performed repertoire for bassoon and piano performed by Kristian and Karolina Oma Rønnes (KOR and KOR). The music is from Norway, Poland, Estonia and Spain.

*Song Without Words* in B minor  
Andante cantabileArtur Lemba  
(1885 – 1963)

Karolina Oma Rønnes, Bassoon; Susan Archibald, Piano

*The Daguerreotype Portrait*Kristian Oma Rønnes  
(b. 1991)

Kristian Oma Rønnes, Bassoon; Susan Archibald, Piano

*Four Preludes*I. Moderato  
II. Allegretto moderato  
III. Adagio, con dolore  
IV. Allegro giocosoTadeusz Baird  
(1928 – 1981)

Karolina Oma Rønnes, Bassoon; Susan Archibald, Piano

	<p><i>Serenade, Op. 123</i> I. Andante cantabile</p> <p>Kristian Oma Rønnes, Bassoon; Susan Archibald, Piano</p> <p><i>Sonata No. 2 in G minor, from 6 Sonates en Trio</i> Allegro ma non tanto</p> <p>Karolina Oma Rønnes and Kristian Oma Rønnes, Bassoons; Susan Archibald, Piano</p>	<p>Filip Sande (b. 1970)</p> <p>Juan Bautista Pla (1720-1773) Manuel Pla (c. 1725-1766) José Pla (c. 1728-1762)</p>
<p><b>2:00 PM</b> Lilly Hall Studio Theatre LH168 - Black Box Theatre Chamber Music</p>	<p><b>Mystery Cane Trio</b> Mystery Cane Trio - Ari Cohen Mann, Keith Sorrels, and Rachel Becker - present a recital of trios for two oboes and English horn by Stephanie Berg and Mary Chandler.</p> <p><i>The Featherlight Ballet for Two Oboes and English Horn (2013)</i> I. Spritely II. Languid III. Triumphantly</p> <p><i>Trio for Two Oboes and Cor Anglais (1989)</i> I. Alla marcia II. Andante III. Valse Russe</p> <p>Mystery Cane Trio: Ari Cohen Mann, Keith Sorrels, and Rachel Becker</p>	<p>Stephanie Berg (b. 1986)</p> <p>Mary Chandler (1911 - 1996)</p>
<p><b>2:00 PM</b> Lilly Hall #112 Lecture/Presentation</p>	<p><b>Rachel Juszcak: Slow Practicing in a Fast World</b> Every musician has heard countless times to "just practice it slow!" We all know the benefits, but do we really understand the positive impact beyond the practice room? Are we practicing with intention or placing higher value on the end goal of speed rather than the journey? Join Rachel Juszcak in exploring the ways in which slow practicing can strengthen your mentality, improve your musicianship, and be a reliable tool even when short on time. Discover how she integrates slow practicing into her freelancing career, teaching philosophy, practice regimen, and how it has helped her win auditions. Bring your instrument!</p>	
<p><b>2:30 PM</b> Eidson-Duckwall Recital Hall Shared Recital</p>	<p><b>Lots of Bassoons, a Horn, and a Contra – Shared Recital</b></p> <p><i>Bocalicity - A Suite for Melodic Bedposts</i> I. ECM II. Gospel III. – Blues</p> <p>The Buckeye Bassoon Band: Olive Bennett, Brandon Golpe, Bobby Schwartz, Isaiah Heyman, Laila Elhamri, Bitania Petros, Lucas Swiderski, Jack Householder-Wise, Gunnar Pellissier</p>	<p>Cully Joyce (b. 1960)</p>

**Sam Fox Moving Picture Music Suite No. 1**

- I. War Scene
- II. Indian Music
- III. Mysterioso-Burglar Music
- IV. Hurry Music (for struggles)
- V. Storm Scene
- VI. Death Scene
- VII. Cowboy Music

John Stepan Zamecnik  
(1872 - 1953)  
arr. Adam Burford  
(1958-2004)

Eric Tyler Barga, Joseph Hesseman, Curtis Magee, Christopher Nilo, Bassoons

**Twelve Duets for Horn and Bassoon**

- I. As fast as possible
- II. Jauntily
- III. half = ca. 60
- IV. Flowingly
- V. dotted quarter = ca. 76
- VI. Hymn-like
- VII. quarter = ca. 56
- VIII. quarter = 96
- IX. quarter = 104
- X. half = 60
- XI. dotted quarter = 72
- XII. quarter = 136

Alec Wilder  
(1907 - 1980)

Matthew Kowalczyk, Bassoon; Marc Zyla, Horn

**Tall Tales**

- I. Winter Woods
- II. Spring Azaleas
- III. Summer Hemlocks
- IV. Autumn Red Maple Bards

Amber Ferenz  
(b. 1972)

High Desert Winds: Thomas Priest, Robert Bedont, Benjamin Bradshaw, Ronn Hall, Bassoons

**Wormface for contrabassoon and tape**

Jacqueline Wilson  
(b. 1984)

TK DeWitt, Contrabassoon

**2:30 PM**

Krannert Room (inside  
Clowes Memorial Hall)  
Chamber Music

**Takin Souls Duo: I Know What My Heart Is Like**

Takin Souls Duo presents new music for Mezzo-Soprano and Bassoon.

**Washing Water Buffalo in the Ocean (2020)**

Gregory W. Brown  
(b. 1974)

**The Wind Will Takes Us (2019)**

Niloufar Iravani  
(b. 1990)

**Millay Songs (2020)**

- I. Figs from Thistles: First Fig
- II. I think I should have loved you presently (Sonnet IX)
- III. Ebb
- IV. Afternoon on a Hill
- V. Figs from Thistles: First Fig Reprise

Dana Kaufman  
(b. 1992)

	<p><i>White Ash</i> (2019)</p> <p><i>Everybody's a Picasso</i> (2022)</p> <p>Takin Souls Duo: Megan Ihnen, Mezzo-soprano; Darrel Hale, Bassoon</p>	<p>Mara Gibson (b. 1972)</p> <p>Eric Malmquist (b. 1985)</p>
<p><b>2:30 PM</b> Lilly Hall Studio Theatre LH168 - Black Box Theatre Solo Performance</p>	<p><b>Silas Blake Duncan: <i>Nativity Tapestries</i> for Solo Oboe</b></p> <p>Silas Blake Duncan will perform a single composition: <i>Nativity Tapestries</i> for Solo Oboe. He commissioned the work from the Cincinnati based composer Brenda Portman in January of 2024.</p> <p><i>Nativity Tapestries</i> for Solo Oboe</p> <p>I. Elizabeth - "This is what the Lord has done for me..." (Luke 1:25a) II. Mary - "My soul magnifies the Lord..." (Luke 2:46ff) III. Mary, Birth - "Mary treasured all these words and pondered them in her heart." (Luke 2:19) IV. Mary &amp; Anna, Presentation in the Temple - "A sword will pierce your own soul..." (Luke 2:35b) V. The Slaughter of the Innocents - "A voice was heard in Ramah, wailing and loud lamentation..." (Matthew 2:18ff) VI. Incarnation - "The Word became flesh and lived among us... From his fullness we have all received, grace upon grace..." (John 1:14a, 16a)</p> <p>Silas Blake Duncan, Oboe</p> <p><b>Composer Notes:</b></p> <p>I. Elizabeth - "This is what the Lord has done for me..." (Luke 1:25a)-Elizabeth expresses her gratitude for God seeing her and removing the deep disgrace she has endured for many years due to not having a child.</p> <p>II. Mary - "My soul magnifies the Lord..." (Luke 2:46ff)-Mary's trusting acceptance of God's plan and rejoicing in God's justice and favor in choosing a lowly young girl to bear the Son of God, yet at the same time there must have been questions nagging at her heart about the implications of her pregnancy as an unmarried woman.</p> <p>III. Mary, Birth - "Mary treasured all these words and pondered them in her heart." (Luke 2:19)-Mary, though exhausted and sore, is introspective and relishes the joy of the birth of Christ, the visit from the shepherds, and the story the shepherds bring them about God's heavenly messengers.</p> <p>IV. Mary &amp; Anna, Presentation in the Temple - "A sword will pierce your own soul..." (Luke 2:35b)-Anna and Simeon, faithful prophets of God, rejoice in seeing Jesus at the temple and deliver a blessing, yet also a haunting prophecy foretelling his death and the grief that Mary will endure.</p> <p>V. The Slaughter of the Innocents - "A voice was heard in Ramah, wailing and loud lamentation..." (Matthew 2:18ff)-The mothers of all baby boys under the age of two in Bethlehem are stricken with heart-wrenching grief as their precious children are ripped from their arms and savagely murdered.</p> <p>VI. Incarnation - "The Word became flesh and lived among us... From his fullness we have all received, grace upon grace..." (John 1:14a, 16a)-the Hope of the world enters into our humanity, coming alongside our suffering and joy, and defeats the powers of darkness, bringing peace, freedom, love, and grace to all.</p>	<p>Brenda Portman (b. 1980)</p>

<b>3:00 PM</b> Lilly Hall #110 Lecture/Presentation	<b>David N. Greenwald: Why Should I Learn to Adjust My Oboe?</b> This presentation describes the many reasons - some not obvious - why all oboists should want to adjust their own instruments. It also describes generally the process of adjustment and why perfect adjustment improves the response, intonation and mechanical action of any instrument. The presenter is the author of "The Adjustment of the Oboe and English Horn" (Puritan Press 2023), the first book-length treatment of the subject. For more information about the book, visit <a href="http://GreenwaldGuide.com">GreenwaldGuide.com</a> .
<b>3:00 PM</b> Lilly Hall #124 Lecture/Presentation	<b>Jenni Brandon, Composer: Creativity in Collaboration - Performers and Composers Creating Music Together</b> In this interactive lecture, composer Jenni Brandon will explore the role of creativity in collaboration, sharing her experiences and practical guidance to support performer-commissioners engaging fully in the creative process. Embracing the nuances of collaboration, Jenni's storytelling approach to composition builds a deeper connection between audience, performer, and composer. Performances and presentations of selected works with Jillian Camwell, Susan Nelson, Christin Schillinger, Marta Troicki, Christin Webb, and pianist Andrea Merrill will offer insights from the performer's perspective on creative partnerships, inviting an inclusive and engaging dialogue with the audience.
<b>3:00 PM</b> Krannert Room (inside Clowes Memorial Hall) Solo Performance	<b>Elizabeth Priestly Siffert: Oboe Recital</b>  <div><div><i>Escales</i></div><div>Jacques Ibert (1890 - 1962)</div></div> <div><div><i>Six Metamorphoses after Ovid</i>, op. 49 VI. Arethusa</div><div>Benjamin Britten (1913 - 1976)</div></div> <div><div><i>Panis Angelicus</i>, op. 12, no. 5</div><div>Cesar Frank (1822 - 1890)</div></div> <div><div><i>Oboe Concerto</i>, op. 45</div><div>Eugene Goossens (1893 - 1962)</div></div> <div>Elizabeth Priestly Siffert, Oboe; Susan Archibald, Piano</div>
<b>3:30 PM</b> Eidson-Duckwall Recital Hall	<b>Norma Hooks Young Artist Competition Winner</b> The winner of the 2025 Norma Hooks Young Artist Competition presents a recital of the competition repertoire with Elizabeth Goodenough, piano.

3:30 PM Schrott Center for the Arts Chamber Music	<b>Little/Collins/Spring: Explorations of the Natural World – Three Trios for Flute, Oboe, and Bassoon</b> This performance will present three programmatic works for flute, oboe, and bassoon by three living composers. Sifakis' <i>Three Worlds</i> interprets M.C. Escher's 1955 work, which combines three visible perspectives of a large pool of water. Hailstork's <i>Oiseau Romantiques de Paris</i> is a charming work freely inspired by bird calls. Alyssa Morris' <i>Brush Strokes</i> explores new interpretations of artworks by Monet, Van Gogh, and Pollock. Each work is infused with elements of nature, and each piece will include a visual display to accompany the music.
	<i>Three Worlds</i> (2019) I. Underwater II. On the Surface III. In the Air  <i>Oiseaux Romantiques de Paris</i> (2018)  <i>Brush Strokes</i> (2015) I. Monet III. Van Gogh IV. Pollock  Deanna Little, Flute; Amy Collins, Oboe; Staci Spring, Bassoon
	Konstantinos Sifakis (b. 1994)          Adolphus Hailstork (b. 1941)          Alyssa Morris (b. 1984)
4:00 PM Lilly Hall #112 Workshop	<b>Bradley Johnson: Utilizing Contemporary Techniques to Build Fundamental Skills</b> Contemporary techniques are useful for more than just funny sounds! In this workshop, we will explore utilizing multiphonics, glissandi, and fluttertonguing in order to better grow fundamental skills such as air support and removing hand tension. Too often, we get frustrated when something is not working properly without getting to the cause of the issue. Why did our note crack? Can I recreate this sound? By understanding the "why", musicians can further hone their skills. This will be aimed at bassoonists but the concepts will work for any instrument!
4:00 PM Schrott Center for the Arts Solo Performance	<b>Ben Roidl-Ward, Bassoon: Moonhead</b> <i>Moonhead</i> is an audio-visual album developed in collaboration with visual artist Ben Llewellyn. Created in Spring of 2023, it features collection of 9 short original works for solo bassoon that explore harmonic, textural, and timbral saturation. They were developed in collaboration with four large acrylic paintings by Llewellyn, which simultaneously inspired and responded to the musical pieces.  <i>Moonhead</i> (Mvt. V is intentionally omitted) I. like nets II. Interlude III. Zähne IV. Ohne VI. Kante VII. Möve VIII. for Dana IX. Moonhead  Ben Roidl-Ward, Bassoon; Ben Llewellyn, Visual Artist



<b>4:00 PM</b> Lilly Hall Studio Theatre LH168 - Black Box Theatre Solo Performance	<p><b>William Wielgus, Oboe: Music of Resistance and Remembrance, Pt I - Karl Wiener, Vítězslava Kaprálová, and Erwin Schulhoff</b></p> <p>Music of Resistance and Remembrance, Part 1: Works by 3 composers who perished in WWII. Austrian Karl Wiener was trained in Vienna, after losing the use of his right hand in WWI he became musical advisor to the first radio station in Berlin. He lost his job when the National Socialists came into power and was deported to the Sachsenhausen concentration camp where he died in 1942. The Czech composer Vítězslava Kaprálová died at the tragically young age 25 in France while fleeing the Nazis. A student of Nadia Boulanger and Bohuslav Martinů she wrote her <i>Tales of a Small Flute</i> for her husband, an amateur recorder player. Prague-born Erwin Schulhoff died in the Wülzburg concentration camp in 1942. <i>Susi</i>, which he labelled a "fox-song", was written under the pseudonym Eman Balzar.</p> <p><i>Sonata for Oboe and Piano, Op. 31 (1933)</i> <span style="float: right;">Karl Wiener (1891 - 1942)</span></p> <p>I. Allegretto II. Adagio III. Allegro toccando</p> <p><i>Povidky male Fletny (Tales of a Small Flute)</i> <span style="float: right;">Vítězslava Kaprálová (1915 - 1940)</span></p> <p>I. Volne (Andante) II. Rychle (Allegro)</p> <p><i>Susi (Fox-Song)</i> <span style="float: right;">Erwin Schulhoff (1894 - 1942)</span></p> <p>William Wielgus, Oboe; Eric Malson, Piano</p>
<b>4:00 PM</b> Lilly Hall #120 Masterclass	<p><b>Oboe Masterclass with Toyin Spellman-Diaz - "Doing Your Best"</b></p> <p>This is an open repertoire oboe masterclass led by Toyin Spellman-Diaz. Participants are pre-selected.</p>
<b>4:00 PM</b> Lilly Hall #110 Rehearsal	<p><b>IDRS Baroque Band Rehearsal</b></p> <p>Baroque Band Rehearsal (open to all to join)</p>
<b>4:30 PM</b> Schrott Center for the Arts Solo Performance	<p><b>Christin Schillinger, Bassoon: Rorschach Etudes</b></p> <p>Bassoonist Christin Schillinger and composer Sally Lamb McCune present an audience-centered experience, <i>Rorschach Etudes</i> for Bassoon and Piano. H. Rorschach developed a method in 1921 to assess perception: subjects were asked to identify ten inkblots. In <i>Rorschach Etudes</i>, McCune and Schillinger explore musical perception. Each movement of <i>Rorschach Etudes</i> interprets one of Rorschach's inkblots - though McCune does not disclose the images used. Rorschach's ten original images will be projected during Schillinger's performance.</p> <p><i>Rorschach Etudes</i> <span style="float: right;">Sally Lamb McCune (b. 1966)</span></p> <p>I. II. III. IV. V.</p> <p>Christin Schillinger, Bassoon; Andrea Merril, Piano</p>

4:30 PM

Lilly Hall Studio Theatre  
LH168 - Black Box Theatre  
Solo Performance

**William Wielgus, Oboe: Music of Resistance and Remembrance Part II - Willner, Kukuck, and Osorio Swaab**

This program will feature 3 composers directly affected by WWII but who managed to survive. Czech born Arthur Willner studied with Reinecke, Thuille, and Rheinberger and escaped to England in 1938. Felicitas Kukuck studied with Paul Hindemith and managed to survive the war when a sympathetic clerk hid her half-Jewish origin when she applied for a marriage license. During the war she and her husband hid a Jewish woman in their Berlin home. Born in Amsterdam, Reine Colaïço Osorio-Swaab was a student of Henk Badings, concentrating on composition after her children had grown. She survived the war in hiding, although her son was murdered at Dachau. Her final composition was the sunny Sonata for solo oboe of 1959.

*Sonata for Oboe and Piano in F-sharp Minor, Op. 111*

Arthur Willner  
(1881 - 1959)

- I. Allegro moderato
- II. Adagio
- III. Vivace

William Wielgus, Oboe; Eric Malson, Piano

*Sonatine: voor hobo-solo, A'dam, September 1959*

Reine Colaïço  
Osorio-Swaab  
(1881 - 1971)

- II. Andante, ma non troppo

William Wielgus, Oboe

*Die Lieder der Nachtigall-4 Fantasien für Oboe solo (1986)*

Felicitas Kukuck  
(1914 - 2001)

- IV. Die Nachtigall {Theodor Storm}

William Wielgus, Oboe

# Programs June 14

<b>9:00 AM</b> Lilly Hall #120 Masterclass	<b>English Horn Masterclass with Elizabeth Starr Masoudnia</b> Elizabeth Starr Masoudnia gives a masterclass on English horn orchestral excerpts for selected students.
<b>9:00 AM</b> Lilly Hall #110 Lecture/Presentation	<b>Franck Avril: Adapting as a Performer to Later-Life's Challenges</b> I was fortunate to enjoy a long and fulfilling career as a solo performer and chamber music collaborator while teaching full-time, later overlapping with work in Arts Administration. While we may become deeply absorbed in the life of a reed—rarely pausing to consider that Nature has plans for our bodies as well—life eventually steps in, first with a gentle nudge, then with more insistence, demanding that we bring all our experience and creativity to bear. In my case, this moment came when I had to have all of my teeth removed at once. I truly believed my career was over...
<b>9:00 AM</b> Lilly Hall #124 Lecture/Presentation	<b>Emily Mastenbrook: Playing with Ease - Physiological effects of Instrumental Performance and what we can do about it as Performers &amp; Educators</b> Pain is a much more common problem in the music industry than many of us care to acknowledge. As a musician and Medical First Responder I have experience working with the human body in various environments. Due to my experiences as a Bassoonist, I have developed a series of techniques and masterclasses that aim to help other musicians engrain ergonomic practices into their everyday practice, targeting pain and injury prevention. Some of the devices I will present in this conference include repairing and adjusting the instrument in relation to individual posture needs, and how to breathe effectively. We will also address the effect of trauma.
<b>9:00 AM</b> Lilly Hall #112 Lecture/Presentation	<b>Robert Jordan: The Jordan Key Explained and Demonstrated</b> In this lecture demonstration Dr. Robert Jordan will explain the acoustical necessities of either using existing keys on the bassoon to produce clean articulation and response of the notes A2 - D3. Also explained and discussed are key modifications added to the bassoon which make this task automatic. Specifically, the Jordan Key and the added benefits of the Jordan Key, acoustically and otherwise, will be discussed and demonstrated.
<b>10:00 AM</b> Krannert Room (inside Clowes Memorial Hall) Chamber Music	<b>Pure Winds Quintet: Winter Winds</b> A recital of woodwind quintet repertoire by Pure Winds representing the theme/season of winter and how various composers throughout history have been inspired.  <i>Winter Music</i> (2012) Adam Schoenberg (b. 1980)  <i>Winter, Op. 8, RV 297</i> Antonio Vivaldi (1678-1741) Allegro non molto Largo Allegro arr. Bryan Guarnuccio  <i>Estaciones porteñas: Bearbeitung für Bläserquintett</i> Astor Piazzolla (1921-1992) Invierno Porteño (Buenos Aires Winter) arr. Ulf-Guido Schäfer
<b>10:00 AM</b> Lilly Hall Studio Theatre LH168 - Black Box Theatre Chamber Music	<b>Matchsticks Bassoon Quartet: Accessible Music for Bassoon Quartet by Two Non-Binary Composers</b> A recital by the Matchsticks Bassoon Quartet featuring four new works for bassoon quartet by composers James B. Scott and Jericho Johnson. The performance will highlight repertoire by non-binary composers that is accessible to pre-professional bassoonists.  <i>Generations</i> Jericho Johnson (b. 2001)

	<i>A Forgotten Fantasy</i>	James Bradley Scott (b. 1999)
	<i>Scenes of Reflection</i>	James Bradley Scott (b. 1999)
	<i>Undiagnosed American Dream</i> I. Delirium II. Periphery III. Vacuous	James Bradley Scott (b. 1999)
<b>10:00 AM</b> Schrott Center for the Arts Solo Performance	<b>Courtney Miller, Oboe: Glass Terminals</b> This recital program, <i>Glass Terminals</i> , illuminates our ability to travel and connect in the 21st century. This program focuses on what traveling can mean to us as part of our human experience: expanding our minds, opportunities, dreams, and the paths we choose to take. Sam Wu's <i>Glass Terminals</i> transports us to the actual act of traveling. Grace Oforka's <i>Naomi</i> , <i>Dị ka Ubọchị Obụla</i> translates to "Hold Strong like every other day" and is infused with resilience, grit, and hope. Álvaro Cámara López's <i>Tales of the Alhambra</i> invites us into the world of the Alhambra rich in history and fantasy.  <i>Glass Terminals</i> I. transcience II. aria III. hub  <i>Naomi! Adala mbà</i> I. <i>Dị ka Ubọchị Obụla</i>  <i>Tales of the Alhambra</i> I. Tales of the Alhambra  Courtney Miller, Oboe; Suzanne Polak, Piano	Sam Wu (b. 1995)  Grace Oforka (b. 1993)  Álvaro Cámara López (b. 1993)
<b>10:30 AM</b> Eidson-Duckwall Recital Hall Solo Performance	<b>Benjamin Bradshaw, Bassoon: MANTEIA</b> <i>MANTEIA</i> is a set of four pieces for bassoon and electronics that feature the elements of air, water, fire, and time.  <i>MANTEIA</i> I. Aeromancer II. Hydromancer III. Pyromancer IV. Chronomancer  Benjamin Bradshaw, Bassoon	Peter Van Zandt Lane (b. 1985)

<b>10:30 AM</b> Krannert Room (inside Clowes Memorial Hall) Solo Performance	<p><b>A Guatemalan Legacy: Jorge Sarmientos, Oboe Concerto</b></p> <p>Jorge Sarmientos was a prolific composer who studied with some of the greatest names of his time, known for his innovative style and contributions to Latin American repertoire. He wrote this concerto in 1961, and since then, only two oboists have performed it, with this year marking the 30th anniversary of its last performance. Luis De León made aimed to create piano reduction, as there was no existing piano part, and is excited to use this opportunity to introduce the new publication of the concerto for oboe and its piano version.</p> <p><i>Concierto para Oboe y Piano en La menor, op. 27</i>          I. Andante and Allegro          II. Interludio          III. Allegro</p> <p>Luis De León, Oboe; Alfonso Hernández, Piano</p> <p style="text-align: right;">Jorge Sarmientos (1931-2012)</p>
<b>10:30 AM</b> Lilly Hall #120 Masterclass	<p><b>John Steinmetz Performance Class: Works by John Steinmetz</b></p> <p>Composer/bassoonist John Steinmetz will coach his own compositions. Audience members will have a chance to ask questions. This session also advocates for consulting composers about their music, whether emailing a question, organizing an online session, or scheduling an in-person coaching, workshop, or conference session. Performers are pre-selected.</p>
<b>10:30 AM</b> Lilly Hall #124 Lecture/Presentation	<p><b>Adam Shapiro: The Baroque Oboe in Venice 1800-1850</b></p> <p>Venice during the first half of the 18th Century was a hub of musical activity for Europe. Along with operas and works for keyboard, this was a golden age for instrumental concerti and sonatas. In addition to the Violin, the oboe was increasingly important as a virtuosic instrument. Works by Vivaldi, Albinoni, Marcello, Sammartini, Platti, and Lotti took advantage of the unique characteristics of the oboe makers Anciuti and Palanca. In turn, these makers crafted oboes that beautifully fit the demands of Italian composers of the period, which used a pitch standard close to A=440. This lecture examines the music and oboes used in Venice 18th C.</p>
<b>11:00 AM</b> Eidson-Duckwall Recital Hall Solo Performance	<p><b>Aaron Pergram, Bassoon: A Garden of Stories</b></p> <p>This recital includes three unpublished works, two of which were commissioned by Aaron Pergram, highlighting living women composers of the Chinese diaspora. Two works from one of the composers, both for bassoon and fixed media, tell stories from two significant periods of Chinese history, the Warring States Period and the pre-Qin period. The third piece on the program is a set of reimagined Taiwanese children's songs for bassoon and piano.</p> <p><i>Chu Ci (Elegies of Chu)</i>          Aaron Pergram, Bassoon</p> <p style="text-align: right;">Wang Chi (b. 1985)</p> <p><i>Gín-á Koa</i>          I. It ê Chhá Bí-Phang          II. Goéh Nîu-nîu &amp; Hóe-Kim-Kò          III. Sio Sio Sio (Nya nya nya nya nya nya)</p> <p style="text-align: right;">Chihchun Chi-sun Lee (b. 1970)</p> <p>Aaron Pergram, Bassoon; Miguel Campinho, Piano</p> <p><i>Yueren Ge (Song of the Yue Boatman)</i>          Aaron Pergram, Bassoon</p> <p style="text-align: right;">Wang Chi (b. 1985)</p>

<b>11:00 AM</b> Schrott Center for the Arts Chamber Music	<b>I Did My Doctoral Studies at Indiana University</b> After 24 years, Roger Roe will be retiring in May 2025 from teaching at Indiana University. This recital celebrates the talents of the many professionals who did their Doctoral degree work under the tutelage of Linda Strommen and Roger Roe. Their DM students and graduates play and teach oboe around the country and the world. Roger Roe, Oboe and English horn; R. Kent Cook, Piano Linda Strommen, Oboe Beth Perdue Outland, Host Crystal Barrett, Lindsay Flowers, Natasha Keating, Jennifer Kirby, Youn Joo Lee, Graham Mackenzie, Anna Mattix, Keri E. McCarthy, Rebecca McGuire, Kristin Sarvela, Keith Sorrels, Jessica Warren, Shawn Welk, Shane Werts, Oboe and English horn	
	<i>Royal Fireworks Music</i>	Georg Friedrich Handel (1685-1759) arr. Alan Hawkins
	<i>Das Rosenband</i>  R. Kent Cook, Piano	Richard Strauss (1864- 1949)
	<i>Variations on Barret Melody #10</i>	A.M.R Barret (1804-1879) with varia- tions by Grant Luhmann (IU '17) and Jacob Walsh (IU '19)
	<i>Divas Medley</i>	arr. Jacob Walsh
<b>11:30 AM</b> Eidson-Duckwall Recital Hall Solo Performance	<b>Sarah Renner, Oboe: High Voltage - Works for Oboe and Electronics</b> This recital will feature three obscure works for oboe and electronics. It will encompass a variety of styles inspired by techno/dub step, ambient music, poetry and speech rhythms, and unmistakable pop grooves. <i>So Breathe On (Sister, Breathe On)</i> was commissioned by Sara Renner and is inspired by the lyrical lines of Telemann sonatas with dub-step techno. <i>Fade for Oboe and Tape</i> by Charles Peck features the poetry of Wyatt Schroeder, matching the oboe to the speech rhythms of the text about the interactions of a father and son following the death of the mother. <i>Portals</i> by Nathan Hall features two contrasting movements involving ambient style influences and rhythmic, catchy popular grooves.	
	<i>So Breathe On (Sister, Breathe On)</i>	Jacob Duber (b. 1997)
	<i>Fade for Oboe and Tape</i>	Charles Peck
	<i>Portals</i> I. II.	Nathan Hall
	Sara Renner, Oboe	

<b>11:30 AM</b> Lilly Hall #112 Workshop	<b>Aging: Stuff Happens</b> A round table exchange and sharing of information about surprises that affect our playing and careers as we age. This is more than telling personal stories, we'll offer insight and suggestions about hearing loss, hearing aids, vision, arthritis, modifying key work, teeth, hands, feet, fitness, wear and tear, body image, injuries, illness, pain, mobility, memory issues, endurance, loss of interest, retirement and more. What have you learned that you can pass on to others? What can you discover and how can you benefit by attending, engaging with, and participating in this round table exchange of information? Panelists include: Brenda Schuman-Post with Ruth Diamond, Michael DiPietro, Terry Ewell, Leonard Hindell, Edwin Lacy, Paul Norby, Oscar Petty, and Amy Collins.
<b>11:30 AM</b> Lilly Hall #110 Lecture/Presentation	<b>Layne Anspach: The other-other quintets for piano and winds – Examining the quintet repertoire for piano, flute, clarinet, horn, and bassoon from the 19th century</b> Wolfgang Amadeus Mozart wrote his famed quintet for piano and winds, K. 452, in 1784 for piano, oboe, clarinet, horn, and bassoon. In addition to the other works matching Mozart's instrumentation, another option for quintets of piano and winds exists, swapping the oboe for flute. Focusing on 19th century quintets by Louis Spohr, Anton Rubinstein, and Nikolai Rimsky-Korsakov, among others, the presentation will explore the historical backdrop for each composers' composition. By listening to and examining the compositional elements of these works, attendees will explore the similar and unique aspects of this chamber instrumentation.
<b>12:00 PM</b> Eidson-Duckwall Recital Hall Solo Performance	<b>Will Stevens, Oboe and English Horn: The World Begins Today – Two New Works for Oboe and English horn</b> In his post-residency period of his DMA at Yale, Will Stevens began a commissioning project of new works for oboe/English horn as a part of his dissertation. In this recital, he will premiere two pieces that were commissioned on behalf of this project. Both composers, Lily Koslow, and Benjamin Webster, are colleagues from Yale.  <i>Two Barcarolles</i> Benjamin Webster (b. 1997) 1. Gently rocking 2. Slow, lyrical  Will Stevens, Oboe; Miguel Campinho, Piano  <i>Rouillée</i> for English horn and electronics Lily Koslow (b. 2001)  Will Stevens, English Horn
<b>12:30 PM</b> Ford Salon (underneath EDRH)	<b>Affinity Mixer for BIPOC</b> A chance to meet, chat, and share experiences. The moderators (members of the IDRS DEIB committee) will lead some icebreakers and offer conversation starters. The mood is convivial and informal.
<b>1:00 PM</b> Schrott Center for the Arts Chamber Music	<b>Meet the Toledo Symphony Bassoon Section!</b> What do Bollywood, the typewriter, Zen Buddhism, and jazz pianist Art Tatum all have in common? The bassoon section of the Toledo Symphony Orchestra! Come meet the section in our Toledo-themed recital. Joined by Daniel Fendrick, Principal Bassoon of Detroit Opera, we'll be sharing our own fun, new bassoon quartet arrangements of music from Bollywood movies, Leroy Anderson and Art Tatum (a Toledo native!), as well as a solo work by Japanese composer Kohei Kondo.  "Our Toledo", the official song of the city of Toledo, OH George G. Morrison & Eusebius W. Dodge  <i>Prayer on the seashore</i> – in memoriam of victims of earthquake and nuclear reactors Kohei Kondo (b. 1965)



	<p><i>Bollywood!</i></p> <p><i>The Reedmaker (The Typewriter)</i> (1950)</p> <p><i>Tea for Two</i></p> <p>Casey Gsell, Ian Morin, Eric Louise, Daniel Fendrick</p>	<p>Ian Morin (b. 1994)</p> <p>Leroy Anderson (1908-1975) arr. Eric Louie</p> <p>Art Tatum (1909-1956) arr. Ian Morin</p>
<p><b>1:00 PM</b> Lilly Hall Studio Theatre LH168 - Black Box Theatre Chamber Music</p>	<p><b>Carmel High School Varsity Bassoon Team presents: Explorations for the High School Bassoon Ensemble</b></p> <p>The Carmel High School Bassoon Ensemble, aka Varsity Bassoon Team, from Carmel, IN will present a variety of compositions suitable for high school or collegiate-level ensembles. The program consists of 4 pieces: a classical arrangement, a composition by a Carmel High School student, a pop tune, and a work for electric solo bassoon with ensemble and synthetic accompaniment. The group will consist of 8 bassoons and one contrabassoon, under the direction of Christy Heber.</p> <p><i>Symphony No. 5</i> I. Allegro con brio</p> <p><i>Flight</i></p> <p><i>The Circle of Life</i></p> <p><i>Cyberbassoonic</i></p> <p>Carmel High School Bassoon Ensemble: Christy Heber, Director Natalie Bricker, Adrik Clark, Daniel Craft, Isaac Perrin, Musa Pitney, Josie Robinson, Archer Sinchai, Claire Smith, Alex Zhao</p>	<p>Ludwig van Beethoven (1770-1827) arr. Lisa Portus (b. 1968)</p> <p>Claire Smith (b. 2006)</p> <p>Elton John (b. 1947) arr. by Declan Messner (b. 2003)</p> <p>Key Poulan, III (b. 1962)</p>
<p><b>1:00 PM</b> Lilly Hall #120 Masterclass</p>	<p><b>Bassoon Masterclass with Christin Schillinger – Open Repertoire</b></p> <p>Christin Schillinger will give a masterclass on bassoon repertoire for selected participants.</p>	
<p><b>1:00 PM</b> Lilly Hall #112 Lecture/Presentation</p>	<p><b>Bach-to-Bach: An Exploration of Bach’s Keyboard Partitas Arranged for Double Reeds</b></p> <p>This presentation features an exploration and side-by-side comparison of J.S. Bach’s Keyboard Partitas Nos. 1, 3, and 4 (BWV 825, 827, and 828), arranged by Dr. Lydia Consilvio for double reed quartet: two oboes, English horn, and bassoon. These inventive arrangements offer a fresh perspective on Bach’s keyboard works, illuminating the intricate counterpoint and expressive depth of the original compositions. By redistributing the voices among four distinct instruments, the clarity of Bach’s contrapuntal writing is enhanced, revealing inner lines and textures that can be obscured on the harpsichord. The use of winds also introduces dynamic shaping possibilities not available on the original instrument, resulting in new and compelling sonorities that highlight the enduring brilliance of Bach’s music. Lydia Consilvio &amp; Patrick Grimone, Oboes; Rachel Becker, English Horn; Gabe Ramey, Bassoon</p>	

<b>1:30 PM</b> Krannert Room (inside Clowes Memorial Hall) Chamber Music	<p><b>Four Resonant Voices: Works for Wind Quartet</b>          A recital featuring four members of the Wild Prairie Winds quintet performing two pieces written for the unusual quartet of oboe, clarinet, bassoon, and horn.</p> <p><i>Divertimento</i>, Op. 61 No. 5          I. Prelude          II. Fantasy          III. Canzona          IV. Canzona          V. Cannon in Four Keys          VI. Aria          VII. Fugue (Finale)          Alan Hovhaness          (1911-2000)</p> <p><i>Prairie Spring</i> (World Premiere)          Kari Cruver Medina          (b. 1968)</p> <p>Jenna Sehmman, Oboe; Moria Tunison Pieper, Clarinet; Dana Brink, Bassoon; and Katey Jahnke, Horn.</p>
<b>1:30 PM</b> Schrott Center for the Arts Chamber Music	<p><b>Shane Werts and Michelle Fletcher: Lesser Known Gems for Oboe, Bassoon, and Piano</b>          The double reed professors at Northern Arizona University, Dr. Shane Werts and Prof. Michelle Fletcher, will be presenting two lesser-known works for oboe, bassoon, and piano.</p> <p><i>Trio De Salon</i> for Oboe, Bassoon and Piano          Marie Clémence De          Grandval          (1828-1907)</p> <p><i>Four Sketches</i> for Oboe and Bassoon          I. Prelude          II. Scherzo          III. Arioso          IV. Dance          Peter Hope          (b. 1930)</p> <p>Shane Werts, Oboe; Michelle Fletcher, Bassoon; Elizabeth Goodenough, Piano</p>
<b>1:30 PM</b> Lilly Hall #110 Lecture/Presentation	<p><b>Madina Rashidova: The Oboe Music of Uzbek Composer Muhammadjon Otajonov</b>          Uzbek composer Muhammadjon Otajonov composed one work for solo oboe and two for oboe and piano. Otajonov is a famous composer who has blended traditional Uzbek musical elements with modern styles, creating a unique sound that resonates both locally and internationally. As an international student from Uzbekistan, I understand the cultural significance of Otajonov's compositional style and the authentic performance practice of these works. For example, Otajonov uses Uzbek traditional musical ornaments called nola in his music, which I will expand on in the lecture.</p> <p><i>Qalb</i> piece for Oboe and Piano          Mukhammadjon          Otajonov          (b. 1970)</p> <p><i>Piece N1 Izhor</i> for Oboe and Piano          Mukhammadjon          Otajonov</p> <p><i>Yig'i Solo</i> for Oboe          Mukhammadjon          Otajonov</p> <p>Madina Rashidova, Lecturer and Oboist; Kelleen Strutz, Pianist</p>

<b>1:30 PM</b> Lilly Hall Studio Theatre LH168 - Black Box Theatre)	<b>Contraband Rehearsal</b> Open to all contrabassoon players. Come join in the contrafun!
<b>2:00 PM</b> Schrott Center for the Arts Chamber Music	<b>Nanci Belmont and Stuart Breczinski: New Works for Oboe and Bassoon</b> A chamber recital featuring a set of contemporary duos for oboe and bassoon, performed by oboist Stuart Breczinski and bassoonist Nanci Belmont.  <i>Passing Through</i> I. Bounce II. Evening Song III. The Flea  <i>New Work</i> (Title TBD)  <i>New Work</i> (Title TBD)
	Gernot Wolfgang (b. 1957)  Kincaid Rabb (b. 1993)  Stuart Breczinski (b. 1986)
<b>2:00 PM</b> Lilly Hall #112 Workshop	<b>Sarah Oliver: The Musicians' Guide to Mental and Physical Resilience</b> Great for self-discovery and team building, this multifaceted workshop challenges participants on a variety of levels. Together, we examine familiar concepts and discover new ones, all while figuring out how they each apply to our long-term success as musicians. Self-awareness, optimism, and physical fitness are among the many foundations explored; games, teamwork, and physical activity are all used to facilitate learning and engagement.
<b>2:00 PM</b> Lilly Hall #124 Lecture/Presentation	<b>Terry Ewell: Introduction to Método - Music of the Americas for Bassoon</b> Método: Music of the Americas for Bassoon (Método: Música de las Américas para fagot) is a free, online, bilingual pedagogy that includes melodies from six centuries in all the Americas: Greenland to Argentina, Haiti to Hawai'i, and sacred to secular. It is the most extensive bassoon method ever created, containing over 1000 pages. The collection includes over 45 years of pedagogy developed by Terry Ewell, also known as the "Bassoon Digital Professor." The presentation will provide an overview of Método, containing over 90 lessons and modules with technical studies, etudes, melodies, duets, excerpts, videos, and MP3 files.
<b>2:30 PM</b> Krannert Room (inside Clowes Memorial Hall) Chamber Music	<b>Trio Lily: New Voices, Timeless Resonance</b> This recital by Trio Lily showcases works for written for oboe, bassoon, and piano by female composers of past and present.  <i>Trio</i> I. Drammatico II. Dialogues III. Allegro con brio  <i>Trio Toccata</i>  Trio Lily: Gabbie Wong, Oboe; Harrison Cody, Bassoon; Ji-eun Jeong; Piano
	Madeline Dring (1923-1977)  Valerie Coleman (b. 1970)

<b>2:30 PM</b> Lilly Hall Studio Theatre LH168 - Black Box Theatre Chamber Music	<b>Moniaci/Prochaska Student Ensemble</b> The combined studios of Kathleen Moniaci and Emily Prochaska present a recital of varied ensemble repertoire for bassoons and contrabassoon. Ensemble members attend Indianapolis area middle and high schools. Schools represented include Lawrence Township, Carmel Clay Schools, Greenwood High School, Center Grove Community School Corporation, Noblesville Schools, Washington Township Schools, and Park Tudor School. Selections will be announced from the stage. Kathleen Moniaci and Emily Prochaska, Leaders Nick Bushey, Colin Devlin, Olivia Forster, Katie Harris, Liam Haynes, Will Masterson, Hadley McGrath, Aiden Neace, Isabel Rennard, Bailey Workman, Bassoons
<b>2:30 PM</b> Lilly Hall #120 Masterclass	<b>Bassoon Masterclass with Carlos Clark – Interpretation through Personal Experience</b> Pre-selected bassoonists will bring in an excerpt, etude, or solo that they have a special relationship with. The goal of the class will be to see if we can create a new, personal perspective of the music.
<b>3:00 PM</b> Eidson-Duckwall Recital Hall Solo Performance	<b>Jonathan Headen, Bassoon: "Aria" Songs Without Words</b> A recital of bassoon pieces that come from the musical genres of opera and show tunes..  <div> <div>Cavatine De "Donna Caritea" (Mercadante)</div> <div>Eugene Jancourt (1815-1901)</div> </div> <div> <div>Adagio</div> </div> <div> <div>Allegro</div> </div> <div> <div><i>Lensky's Aria</i></div> <div>Peter Tchaikovsky (1840-1893) arr. Rubtsov</div> </div> <div> <div>Andante quasi Adagio</div> </div> <div> <div>"Send in the Clowns"</div> <div>Sondheim (1930-2021) arr. Jefferson Campbell</div> </div> <div> <div>"Somewhere" from <i>West Side Story</i></div> <div>Leonard Bernstein (1918-1990)</div> </div> <div> <div>Jonathan Headen, Bassoon; Miguel Campinho, Piano</div> </div>
<b>3:00 PM</b> Krannert Room (inside Clowes Memorial Hall) Solo Performance	<b>Andrea Ridilla, Oboe: Music from Australia, Estonia and Italian Opera</b> This program features the <i>Oboe Tango</i> commissioned by the Austral-Asian Double Reed Society for their Oboe Competition in 2020 and adds a slice of Latin music to the oboe standard repertoire.  <div> <div><i>Oboe Tango</i></div> <div>Carolyn Morris (b. 1970)</div> </div> <div> <div><i>Muusikat oboele</i>, Op. 135</div> <div>Eino Tamberg (1930-2010)</div> </div> <div> <div>I. Dialoog soolo – oboele</div> </div> <div> <div>II. Prelüüd</div> </div> <div> <div>III. Rondo</div> </div> <div> <div>IV. Aria</div> </div> <div> <div>V. Sonatün</div> </div> <div> <div>Theme and Variations on "Non più mesta" from Rossini's <i>La Cenerentola</i></div> <div>Frederic Chopin (1810-1849)</div> </div> <div> <div>Theme</div> </div> <div> <div>Variation I</div> </div> <div> <div>Variation II</div> </div> <div> <div>Variation III</div> </div> <div> <div>Variation IV</div> </div> <div> <div>Andrea Ridilla, Oboe; Siok Lian Tan, Piano</div> </div>

<b>3:00 PM</b> Lilly Hall Studio Theatre LH168 - Black Box Theatre Chamber Music	<b>Seraphic Resonance</b> Spatial sound heightens auditory perception through a fully immersive experience. The ensemble surrounds the audience, shifting the focus from a traditional visual performance to a reconceptualized concert experience. By removing the visual stimulus, listeners project their own interpretations and emotional responses. This spatial surround-sound arrangement blurs the boundary between performer and listener, as the audience becomes part of the sound world itself.	
	<i>Northern Lights</i>	Ola Gjeilo (b. 1978)
	<i>Ave Maria</i>	Franz Xaver Biebl (1906-2001)
	<i>O Magnum Mysterium</i>	Morten Lauridsen (b. 1943)
	<i>Molaimis</i>	Ben Hanlon (b. 1952)
	Ryan Morris, Sabrina Stovall, Shelby Avants, Katie Martz, Joelle Morales, Dylan Myers, Robyn Watson, Sarah Wildey-Richmond	
<b>3:30 PM</b> Eidson-Duckwall Recital Hall Chamber Music	<b>Michael Isaac Ripple/Rachel Frederiksen: Vibrant Sounds of Latin Islands and Cultures 50 for 50 Recital</b> This recital will feature new works by Margaret Griebeling-Haigh and Johanny Navarro. Each piece will be an aural color palette of features of the composers' hometown.	
	<i>Arboles y sombras</i> 50 for 50 Commission	Johanny Navarro (b. 1992)
	<i>Trocadillos</i> II. Silvacación III. Burlesco	Margaret Griebeling-Haigh (b. 1960)
	Michael Isaac Ripple, Oboe; Rachel Frederiksen, Bassoon; Catherine Bringerud, Piano	
<b>3:30 PM</b> Schrott Center for the Arts Shared Recital	<b>Bassoon Solos With and Without Piano – Shared Recital</b>	
	<i>Seas of the Moon</i> I. Mare Vaporum (Sea of Vapors) II. Mare Crisium (Sea of Crises) III. Mare Frigoris (Sea of Cold) IV. Oceanus Procellarum (Ocean of Storms)	Roger Zare (b. 1985)
	Susan Nelson, Bassoon	
	<i>Suite de Memorias para fagot y piano</i> (US Premiere) I. Una valiente damisela II. Día de campo III. Sirena en la noche estrellada	Pablo Flores (b. 1996)
	Raúl Chaurand, Bassoon; Elizabeth Goodenough, Piano	

<b>3:30 PM</b> Lilly Hall #124 Lecture/Presentation	<b>Sara Renner: Rebuke, Recording, and Realization:</b> <b>A Performance Guide to Xantippe's Rebuke by Mary Jane Leach</b> Nine oboes- one performer. <i>Xantippe's Rebuke</i> , written for live oboe and 8 pre-recorded oboe tracks, was composed by Mary Jane Leach in 1993. While the work does come with a sound file of the tracks, this piece creates the unique possibility to "play over yourself" by recording and layering the tracks on your own, adding a depth of expression and personality to the performance. This presentation will explore performance techniques and practices to layer the oboe parts, as well as insights to the historical background and inspiration of the work. The presentation will conclude with a performance of <i>Xantippe's Rebuke</i> .								
<b>3:30 PM</b> Lilly Hall #112 Lecture/Presentation	<b>Christine Teng, Madison Triplett</b> <b>Creating a Piano Reduction: Jean Françaix's Concerto for Bassoon &amp; 11 String Instruments</b> Jean Françaix's compositions are known for having difficult piano parts; his Concerto for Bassoon and 11 String Instruments features his own piano version that includes challenges for the pianist including thick textures, large chords, and tricky technical passages. This presentation shows the creation of a new piano reduction resembling the orchestral version. The reduction features alterations and modifications in the piano part that will make it more accessible to pianists and as well as match the orchestral version, making it more recognizable to bassoonists.								
<b>3:30 PM</b> Lilly Hall Studio Theatre LH168 - Black Box Theatre	<b>Contraband Rehearsal</b> Open to all contrabassoon players. Come join in the contrafun!								
<b>4:00 PM</b> Eidson-Duckwall Recital Hall Solo Performance	<b>Zachary Senick, Bassoon: Ukrainian Bassoon &amp; Piano Music</b> Ukrainian composers historically have been underrepresented in classical music mainly due to the oppression and censorship throughout history. This has resulted in Ukrainian composers being unable to be performed or published outside of their native organizations. This recital aims to introduce to the world a variety of styles that flourish in Ukrainian music from neoclassical, folklorism, and avant-garde. <table border="0" data-bbox="435 1123 1520 1680"> <tr> <td><i>Melody (Мелодія)</i> for Bassoon and Piano</td><td>Alexander Jacobchuk (Олександр Яковчук) (b. 1952)</td></tr> <tr> <td><i>Ballada Ukrainian Pattern (Балада Український візерунок)</i> for Bassoon and Piano (World Premiere)</td><td>Volodymyr Chernenko (Володимир Черненко) (b. 1972)</td></tr> <tr> <td><i>Molfar (Мольфар)</i> for Bassoon and Piano</td><td>Dmytro Kyryliv (Дмитро Кирилів) (b. 2002)</td></tr> <tr> <td><i>Fagotina (Фаготина)</i> for Bassoon and Piano</td><td>Oleksandr Zhylynskyi (Олександр Жилинський) (1955-2020)</td></tr> </table> Zachary Senick, Bassoon; Catherine Bringerud, Piano	<i>Melody (Мелодія)</i> for Bassoon and Piano	Alexander Jacobchuk (Олександр Яковчук) (b. 1952)	<i>Ballada Ukrainian Pattern (Балада Український візерунок)</i> for Bassoon and Piano (World Premiere)	Volodymyr Chernenko (Володимир Черненко) (b. 1972)	<i>Molfar (Мольфар)</i> for Bassoon and Piano	Dmytro Kyryliv (Дмитро Кирилів) (b. 2002)	<i>Fagotina (Фаготина)</i> for Bassoon and Piano	Oleksandr Zhylynskyi (Олександр Жилинський) (1955-2020)
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<b>4:00 PM</b> Schrott Center for the Arts Chamber Music	<b>David Cyzak, Oboe: New American Poetry Settings for Oboe &amp; Voice (Angelou, Baldwin Burkholder, Poe)</b> This recital presentation features the interweaving of oboe and voice through settings composed in 2024 featuring American poetry. The three poets featured in these works-Maya Angelou, Esther Baldwin York Burkholder, and Edgar Allan Poe-have their texts featured as recitations and vocalizations, which blend and delineate the act of reciting and singing a text.
	<i>Nevermore</i> for Oboe and Voice words by Edgar Allan Poe, The Raven David Cyzak (b. 1987)
	<i>Scarf of Stars</i> for Oboe and Voice words by Esther York Baldwin Burkholder (1911-2007), Scarf of Stars David Cyzak (b. 1987)
	<i>A Free Bird Leaps</i> for Oboe and Voice words by Maya Angelou (1928-2014), The Caged Bird David Cyzak (b. 1987)
David Cyzak, Oboe; Jeremiah Sanders, Baritone	
<b>4:00 PM</b> Lilly Hall #120 Masterclass	<b>Oboe Masterclass with Jennet Ingle: You Are the Music - Getting past the obstacle of the oboe, for adult amateurs</b> The population of adult amateur oboists has been historically underserved. But the drive to improve, to succeed, to be one's best, is a universal desire. Jennet Ingle combines warmth and positivity with high standards and exceptional personal artistry in this compelling performance masterclass. As a teacher, she specializes in meeting people where they are and removing barriers to improvement. She believes that when more musicians of all ages feel confident and inspired to play, society wins! Participants are pre-selected.
<b>4:30 PM</b> Eidson-Duckwall Recital Hall Chamber Music	<b>35th Anniversary Celebration of OBOHIO</b> 2025 marks the 35-year anniversary of the founding of the OBOHIO double reed consort founded by Robert Sorton in 1990. The original members included Robert Sorton (oboe), P. Bailey Sorton (oboe d'amore), Sarah Hamilton (English horn) and Christopher Weait (bassoon). Three members of the newly-formed ensemble, Hilary Hobbs, Samantha Zelnik and Michael Rueda, hold degrees from The Ohio State University where they studied under Robert Sorton, and they owe much of their musical development and musicianship to him and his wife P. Bailey Sorton. Jesse Schartz also holds a connection to Ohio State through his current role as the bassoon professor. We would like to honor the Sortons, the other original members of OBOHIO and our connection to Ohio with this recital. Christopher Weait (the original bassoonist of OBOHIO) and Mark Biggam played vital roles in composing and arranging music for OBOHIO, so we would like to honor their contributions to the group by performing a piece by each of them.
	<i>Canzon Seconda</i> Giovanni Gabrieli (ca.1554 to 1557-1612) transcribed by P. Bailey Sorton (b. 1954)
	<i>Elise and Domenico's Tango</i> Mark Biggam (b. 1959)
	<i>Pop! Goes the Weasel</i> Christopher Weait (b. 1939)
	<i>Ciudad del Fuego</i> Lewis J. Buckley (b. 1947)
	<i>Dance Miniatures</i> for Double Reed Quartet V. Danse Breton IX. Irish Stew Richard Kram (b. 1953)
	OBOHIO Double Reed Consort: Hillary Hobbs, Samantha Zelnik, Michael Rueda, Jesse Schartz



<b>4:30 PM</b> Krannert Room (inside Clowes Memorial Hall) Chamber Music	<b>Ashley Rollins and Ryan Morris: Music for Oboe, Bassoon, and Piano by Living Composers</b> A performance of music for oboe, bassoon, and piano by living composers.  <i>Music for Oboe, Bassoon, and Piano</i> Jody Gray (b. 1961)  <i>Danzón</i> Paquito D'Rivera (b. 1948)  <i>Trio for Oboe, Bassoon, and Piano</i> Connor Chee (b. 1987)  Ashley Rollins, Oboe; Ryan Morris, Bassoon; Kelleen Strutz, Piano
<b>4:30 PM</b> Schrott Center for the Arts Chamber Music	<b>The Breaking Winds Bassoon Quartet: Do Winds Break In Space?</b> Prepare for liftoff with The Breaking Winds Bassoon Quartet as they embark on a wild musical space adventure! In "Do Winds Break In Space?", these bassoon-wielding women journey through the galaxy with a cosmic mix of iconic tunes and unexpected detours.  <i>Also Sprach Zarathustra</i> Richard Strauss (1864-1949) Introduction arr. The BWBQ  <i>Space Jam</i> Quad City DJs arr. Brittany Harrington  <i>Star Wars Medley</i> Various Composers arr. Brittany Harrington  <i>The Planets</i> Gustav Holst (1874-1934) Mars arr. Brittany Harrington  <i>Rocket Man</i> Elton John (b. 1947) arr. Brittany Harrington  <i>Galop from A Trip to the Moon</i> Jacques Offenbach (1819-1880) arr. Kara LaMoure
<b>4:30 PM</b> Lilly Hall Studio Theatre LH168 - Black Box Theatre Chamber Music	<b>Contraband 2025</b> An IDRS tradition, this performance will feature as many contrabassoons as we can muster. All contra players are welcome to join. Selections announced from the stage.
<b>5:30 PM</b> Clowes Memorial Hall Lobby	<b>IDRS Baroque Band Soundcheck</b> Final Rehearsal and Soundcheck for the IDRS Baroque Band. Meet in the Clowes Memorial Hall lobby.
<b>6:45 PM</b> Clowes Memorial Hall Lobby	<b>IDRS Baroque Band Performance</b> Pre-concert music from the balcony in the Clowes Memorial Hall Lobby

7:00 PM Clowes Memorial Hall Gala Evening Concert	<b>Gala Closing Concert</b> Featuring the Indianapolis Chamber Orchestra, Matthew Kraemer, Music Director	
	<i>Temporal Variations</i> for Oboe and String Orchestra	Benjamin Britten (1913-1976)
	Emily Pailthorpe, Oboe	
	"Verdi Prati" and "Tornami a vagheggiar" from Handel's <i>Alcina</i>	G.F. Handel (1685-1759)
	Jaime Gonzalez, Oboe d'amore	
	<i>Concerto in C Major, F. VIII, No. 13, RV 477</i> for Bassoon and Orchestra	Antonio Vivaldi (1678-1741)
	I. Allegro	
	II. Largo	
	III. Allegro	
	William Short, Bassoon	
	<i>Imperfect – Concerto for Oboe and Orchestra* (World Premiere)</i>	Alyssa Morris (b. 1984)
	1. Juggling Imperfections	
	2. I'm fine. It's fine. Everything's fine.	
	3. Help	
	Alyssa Morris, Oboe *commissioned by Glenn Harman and Chris Nilo	
-INTERMISSION-		
	<i>Concerto Mamba-Mambo</i> for Bassoon and Strings (U.S. Premiere)	Fernando Zúñiga-Chanto (b.1977)
	1. Mamba	
	2. Mambo	
	Fernando Zúñiga-Chanto, Bassoon	
	<i>Concerto in D Major</i> for Oboe and Orchestra	Giuseppe Sammartini (1700-1775)
	I. Allegro	
	II. Adagio	
	III. Allegro	
	Gillet-Fox International Competition, 1st prize winner	
	<i>Concerto for 4 Bassoons, Contrabassoon, Strings and Timpani* (US Premiere)</i>	Simon Leclerc (b. 1964)
	1st movement: Avec une certaine fougue (With enthusiasm)	
	Interlude 1: Lentement, comme un rituel (Slowly, like a ritual)	
	2nd movement: Avec recueillement (With reverence)	
	Interlude 2: Très lent (Very slow)	
	3rd movement: Scherzo	
	Performed by the Montréal/Lyon/San Diego Bassoon Ensemble Carlo Colombo (Lyon), Stéphane Lévesque, Martin Mangrum, Mathieu Harel (Montreal), Leyla Zamora, Contrabassoon (San Diego)	
	*Work commissioned by the Orchestre symphonique de Montréal	

# Double Reed Performers and Presenters

For non-double reed performers and presenters, see [idrs2025.org](https://idrs2025.org)



## William Aikens

William Aikens is the oboe instructor and assistant department head of the music program at Colorado Mesa University. He is the principal oboist of the Grand Junction Symphony Orchestra (GJSO) and has served on the symphony's board since 2018. In 2022, he helped found the Grand Junction Symphony Academy, which provides affordable lessons to string and double reed students. He has performed and presented at both international and regional conferences, most recently at the IDRS conference (Flagstaff, 2024 and Bangkok, 2023) and the Colorado Music Educators Association conference (2023). Dr. Aikens holds degrees from Arizona State University, the College-Conservatory of Music at the University of Cincinnati, and Duquesne University. He has performed with orchestras across the country, including the Phoenix Symphony, the Tucson Symphony, and the Cincinnati Chamber Orchestra. His teachers include Martin Schuring, Dr. Mark Ostoich, Scott Bell, Jim Gorton, Dwight Parry, Christopher Philpotts and Lon Bussell.



## Christopher Allpress

Christopher Allpress is a bassoonist based out of North Carolina. A well-rounded chamber performer, Christopher has served as the bassoonist for a number of quintets and trios, and many orchestras across North Carolina and Colorado. Christopher studied at Western Kentucky University and the University of Northern Colorado and is completing his dissertation for a D.M.A. at the University of North Carolina, Greensboro. His principal teachers include Michael Burns, Tristan Rennie, Andrew Witherington, and Larry Long. When Christopher is not bassooning, he can be found serving as a vegetable butler to his five rescue guinea pigs.



## Amici Trio

Established in 2012, Amici is the core duo of University of South Florida artist-teachers flutist Francesca Arnone and oboist Amy Collins. Amici adds other friends to explore music through performance and commissions, collaborating with emerging and established composers and artists to expand the repertoire for their instrument families while creating a more diverse and immersive musical experience. Joining us today is USF's collaborative pianist Andrea Feitl. Amici performs works for various combinations of flutes, including the piccolo and alto flute, and oboe, including the English horn and oboe d'amore, plus other instruments and artists to increase the expressive potential. Amici has performed at several IDRS conferences, several National Flute Association conventions, the InterHarmony International Music Festival, and the International Music by Women Festival.



## Madeleine Amox

Madeleine Amox is a third-year Bachelor of Arts oboe student at the University of Arkansas, where she is also pursuing her Bachelor's degree in Social Work, Arabic, and Middle East Studies to eventually become an international social worker. She has played in the University Symphony Orchestra as the Assistant Principal for two years, and she sings in the University of Arkansas Schola Cantorum as an alto as well. In spring of 2023, Madeleine was the runner-up for the Eric Varner Young Artist Competition through the Midwest Double Reed Society (now known as the IDRS Mid-South Chapter), and she placed as an honorable mention at the Spring 2024 Competition. She plans to continue her music involvement throughout her undergraduate and graduate education to maintain her connection to the instrument despite pursuing other professional endeavors.



### Atlantic Reed Consort

Since its founding in 2010, the Atlantic Reed Consort (ARC) has earned acclaim for its unique approach to chamber music. A reed quintet of oboe, clarinet, saxophone, bass clarinet, and bassoon, ARC blends classical and contemporary styles to deliver dynamic, engaging performances. Their repertoire includes reimagined works by J.S. Bach, Elgar, and Florence Price, alongside music by Philip Glass, Jessie Montgomery, and Louis Andriessen. ARC has performed at premier venues including Carnegie Hall's Weill Recital Hall, the Kennedy Center, the Smithsonian, and the Music Center at Strathmore. They've been featured at major events like the IDRS and The Midwest Clinic, and have collaborated with numerous

ensembles and arts organizations. Committed to education, ARC presents clinics and residencies nationwide and actively commissions new works by living composers. Their recordings are available on all major platforms. Learn more at [www.arconsort.org](http://www.arconsort.org) or follow them on social media.

Emily Snyder, Oboe; Brooke Emery, Clarinet; Jeremy Koch, Saxophone; Eddie Sanders, Bassoon; John Romano, Bass Clarinet

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### Shelby Avants

From the moment Shelby Avants stepped onto the stage with an orchestra, the magic of music captured her heart. Her journey has been a symphony of passion and dedication ever since. With a master's degree in performance from Texas State University, Shelby is a versatile musician who bridges classical traditions with contemporary expression. She regularly performs with the Temple Symphony Orchestra and other ensembles in the Austin area, where her artistry contributes to the vibrancy of the local music scene. Shelby's musical prowess has earned her prestigious performance awards and scholarships from renowned institutions, including Southwestern University and Temple College, underscoring her commitment to excellence. Beyond the stage, she shares her knowledge and passion as an adjunct professor and lecturer at Texas State University, inspiring students to discover their own musical paths.

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### Franck Avril

Oboist Franck Avril has had an illustrious career of over 55 years as a soloist, chamber musician and residency artist. A winner of Concert Artists Guild, he garnered Bronze Medal at the 1977 Geneva International Competition and became the first oboist to ever win Young Concert Artists' International Auditions, as well as the first oboist ever chosen by Affiliate Artists, with residencies underwritten by Exxon, Citibank, Merrill-Lynch, Bristol-Meyers, John Deere, G.E. and Alcoa, among others. With solo recitals ranging from Carnegie Hall and the 92nd Street "Y" to the Gardner Museum and the Norton Gallery of West Palm Beach, he has appeared at the festivals of Sceaux (France), Mostly Mozart, Summerfest, Cape and Islands and Pepsico's Summerfare. A former fulltime faculty member of UMKC and the University of Alabama-Tuscaloosa, he served as a senior arts administrator for Chamber Music Northwest and La Jolla Music Society. He resides near Scottsdale, AZ.

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### Kayleigh Bagley

Kayleigh Bagley is a PhD Candidate in Historical Musicology at the University of Florida. Her dissertation work examines intersections of American national identity, and the contributions of film composer Dimitri Tiomkin in American Westerns. Still an active performer, her devoted research to the bassoon centers on pedagogical approaches and the repertoire of Sofia Gubaidulina. In addition to maintaining an active studio, Kayleigh regularly plays with the Albany (GA) Symphony Orchestra and has played with the Florida Orchestra and Sinfonia Gulf Coast. She received a Professional Artist Certificate from the University of North Carolina School of the Arts, where she studied with Saxton Rose, Dr. Ben Roidl-Ward, and Benjamin Atherholt. She received her Master of Music in Bassoon Performance from the University of Florida, under Dr. Shannon Lowe. She received her Bachelor of Music from the Hartt School of Music, under Marc Goldberg.

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### Derek Bannasch

Bassoonist and conductor Derek Bannasch joined the faculty of the Montana State University School of Music in 2021, where he teaches applied bassoon and conducts the University Band. Additionally, he is co-founder and conductor of the Gallatin Valley Concert Band. He performs on bassoon and contrabassoon regularly in Montana's thriving orchestra scene and is a frequent guest conductor and clinician in Montana public schools. A proud U.S. Army veteran, in 2019 while serving as bassoon instructor at the U.S. Army School of Music, he was awarded the Master Instructor Badge, the Army's highest award for excellence in teaching. He holds bachelors, masters, and doctoral degrees in bassoon and music education from Central Michigan University, the University of Michigan, and the University of North Carolina at Greensboro.



### **Sue Barber**

Sue Barber is Professor of Bassoon at James Madison University and artist-faculty at the Brevard Music Festival. An active performer and educator, she appears regularly with the City Music Cleveland Chamber Orchestra and North Charleston Pops!, and has performed with numerous orchestras across the U.S. and abroad, including the Richmond Symphony, Orquesta Sinfónica de Galicia, and Sarasota Opera. She has presented master classes and recitals throughout the U.S., Europe, Brazil, and China, and held a visiting professorship at Indiana University's Jacobs School of Music. A dedicated chamber musician, she is a founding member of The Friendly City Chamber Players and a frequent soloist at venues including the Kennedy Center, Carnegie Hall, and Lincoln Center. Dr. Barber holds degrees from the Crane School of Music, The Juilliard School, and Louisiana State University.



### **Eric Barga**

Eric Tyler Barga is a native of Springfield, OH, and graduated from Kenton Ridge High School in 2013 and completed his Bachelor of Music in Bassoon Performance at the New England Conservatory in Boston, MA in 2017. He completed a Post-Baccalaureate Music Education program at The Ohio State University in 2021 after briefly exploring a career in medicine. Eric has performed under the baton of notable conductors including Hugh Wolff, Charles Peltz, David Loebel, William Drury, Stephan Asbury, Jeffrey Kahane, Joshua Weilerstein, and Michael Tilson Thomas. His primary bassoon teachers include Richard Ranti, Joseph Hesseman, Christopher Weait, Betsy Sturdevant, and Karen Pierson. Eric is currently the Music Director at Covenant Presbyterian Church in Springfield, OH, the PreK-8 Music Teacher at Ridgewood School in Springfield and serves as the first bassoon in the Springboro Wind Symphony in Springboro, OH.



### **Crystal Barrett**

Dr. Crystal Barrett is currently Principal Oboe with both the Lafayette Symphony Orchestra and the Danville Symphony Orchestra. Additionally, she has an active career as a freelance musician in the greater Indianapolis area where she is a frequent recording studio musician and extra musician with ensembles such as the Indianapolis Symphony Orchestra. She has also held the position of Principal Oboe with the Owensboro Symphony Orchestra, the Long Bay Symphony and the Ohio Light Opera and Second Oboe with the Evansville Philharmonic Orchestra. She maintains a large private oboe studio in Indianapolis and is an active adjudicator with the Indiana State School Music Association. Dr. Barrett received her Doctorate and Performer Diploma from Indiana University under the direction of accomplished oboists Roger Roe and Linda Strommen. Additionally, she completed a Master of Music from Louisiana State University and a Bachelor of Arts in Music Cum Laude from the University of South Carolina Honors College.



### **Wes Becherer**

Wesley Becherer is a freelance oboist and English hornist in the Eugene, Oregon area. After growing up in southern Oregon, Wesley completed his Bachelor's of Music at University of Oregon, where he was a member of both the university symphony and wind ensemble. While in Eugene, he performed with Orchestra NEXT, the resident orchestra with the Eugene Ballet. Wesley has since completed his Master's of Music at the University of Arkansas, where he has been a part of many community engagement concerts, including Symphony of Northwest Arkansas' Beyond chamber music series and Arkansas Philharmonic Orchestra's presentation of The Orchestra Rocks for children education. In the summer of 2024, Wesley was an oboe fellow at the Texas Music Festival in Houston, Texas. He is currently finishing a performance certificate at University of Oregon. Outside of performing and practicing, Wesley truly enjoys making reeds and trying as many different coffee shops as he can find.



### **Rachel Becker**

Dr. Rachel Becker is Assistant Professor of Musicology and Oboe at Boise State University. She performs with the Boise Baroque Orchestra, Boise Philharmonic, and Opera Idaho, and remains active internationally as a soloist and in ensembles. She has worked with conductors including Sir Roger Norrington, Peter Donohoe, Paul Daniel, and Howard Shelley, and with the King's College and St John's College, Cambridge choirs. She has performed at Cadogan Hall, King's Place, and at the Victoria and Albert Museum, where she premiered Tim Watts' opera *Kepler's Trial*. Rachel received her PhD from the University of Cambridge, and her MM in Oboe Performance from the University of Cincinnati College-Conservatory of Music, where she studied with Mark Ostoich. Her book "Valuing Nineteenth-Century Italian Opera Fantasias for Woodwind Instruments" is published by Routledge. Rachel is a Howarth Artist, and performs on a Howarth XM oboe and a Howarth s5 English horn.





### **Cayla Bellamy**

Dr. Cayla Bellamy is a performer, collaborator, and pedagogue dedicated to advancing the music field through redefining standard practices in the bassoon studio and chamber ensemble settings. She serves as Associate Professor of Bassoon at Colorado State University, where she teaches applied bassoon, chamber music, and instrumental pedagogy, in addition to performing regularly with the Colorado Bach Ensemble and directing the CSU New Music Ensemble. Cayla is an IDRS regular, performing at multiple conferences in solo recitals, chamber programs, and the 2024 Opening Gala Concert. She also serves as the IDRS Communications Coordinator and the President of the Southwest Regional Chapter. Offstage, Cayla is an amateur endurance athlete with academic research focusing on coaching methodologies, burnout, and the intersections of artistic and athletic training. Learn more about Cayla at [www.caylabellamy.com](http://www.caylabellamy.com).

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### **Nanci Belmont**

A "lyrical soloist" with "beautiful playing in both tone and technique", bassoonist Nanci Belmont is a dynamic performer driven by a desire to cultivate meaningful relationships and relevant musical experiences through music. Nanci is a Performing Artist for Leitzinger Bassoons and Second Prize winner of the 2016 Fernand Gillet-Hugo Fox Competition of the IDRS. She is a member of the experimental wind quintet The City of Tomorrow and has collaborated with contemporary groups such as Talea Ensemble, International Contemporary Ensemble, Lucerne Festival Contemporary Orchestra, and Alarm Will Sound. As an orchestral musician, Nanci has performed with groups such as the Orpheus Chamber Orchestra, New York City Ballet Orchestra, Louisiana Philharmonic, and Charleston Symphony. In her role as an educator, Nanci strives to cultivate curious, lifelong learners in music and currently serves as Assistant Professor of Bassoon at Louisiana State University.

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### **Stacey Berk**

Stacey Berk is Professor of Oboe and Music Theory/Composition at the University of Wisconsin – Stevens Point. She performs as principal oboist with the Central Wisconsin Symphony Orchestra and is a frequent solo and chamber music recitalist. She also performs baroque oboe with the Just Bach ensemble in Madison, Wisconsin. Stacey's compositions are performed throughout the United States and internationally, especially in the double reed community.

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### **Lindabeth Binkley**

Distinguished oboist Dr. Lindabeth Binkley has earned international recognition through two decades of exemplary teaching and artistry. Consistently active as an orchestral musician, she currently serves as Principal Oboist with three Michigan orchestras (Flint Symphony, Saginaw Bay Symphony, and Midland Symphony) and holds the tenured position of Principal Oboe with Oregon's acclaimed Sunriver Music Festival Orchestra. As Professor of Oboe at Central Michigan University, she has fostered a transformative teaching approach that integrates technical mastery with insightful artistic expression. Her students have launched successful careers spanning performance, music education, arts management, and higher education. A leading authority on oboe reed making, Dr. Binkley has modernized traditional reed-making pedagogy with a website and social media accounts dedicated to helping oboists make better reeds. Visit [thinthetip.com](http://thinthetip.com) to learn more.

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### **Alfredo Bonilla**

A native of Veracruz, Mexico, and currently based in San Juan, Puerto Rico, Dr. Alfredo Bonilla is committed to the advancement of Latin American repertoire for the bassoon. He has presented his lecture "Folkloric Elements in Latin American Music for Bassoon" throughout North America, Central America, and the Caribbean. In 2024, he appeared as a soloist with the Orquesta de Camara de la Ciudad de Querétaro, giving the Mexican premiere of Danzas Argentinas by Noelia Escalzo. He also premiered six duets by Arodi Martinez Serrano at the 2023 International Clarinet Association's ClarinetFest. A founding member of the woodwind quintet Opuntia Winds, he recorded the album "Picturesque: Works by Valerie Coleman, Michael Mauldin, and Alyssa Morris." Dr. Bonilla holds a DMA from Arizona State University, an MM from Indiana University, and a BA from Angelo State University. His principal teachers include Dr. Albie Micklich, William Ludwig, Kathleen McLean, Dr. Jeff Womack, and Dr. Rex Gulson.



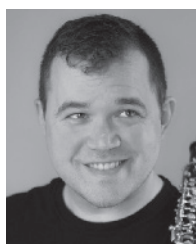
### Benjamin Bradshaw

Over many years of playing the bassoon, Benjamin Bradshaw has developed interests in nearly all things related to the instrument. His main performance interests are in contemporary and electronic music for the bassoon. Recently, he premiered *In the Beginning*, a concerto for electric bassoon and orchestra. He also maintains a strong interest in classical repertoire and exploring works on the periphery of the canon. He received his Doctorate of Music from Indiana University. His Masters of Music in Bassoon Performance was completed at the University of North Carolina School of the Arts. Ben graduated from Southern Utah University summa cum laude with a Bachelor of Music in Bassoon Performance, and a Bachelor of Science in Pure Mathematics. His principal teachers have been William Ludwig, Saxton Rose, and Virginia Stitt. Ben is currently teaching at Southern Utah University and Utah Tech University.



### Breaking Winds Bassoon Quartet

The Breaking Winds Bassoon Quartet is what happens when four classically trained musicians mix serious skill with unexpected fun. This all-female, genre-bending group blends classical music with pop, comedy, and quirky instruments like kazoos and melodicas. Formed at the Eastman School of Music, they rose to fame in 2011 with their viral YouTube hit "Lady Gaga Saga"—yes, four bassoons doing Gaga. Since then, they've performed with elite ensembles like the West Point Band and Eastman Wind Ensemble, and appeared at events like IDRS, the Beijing International Bassoon Festival, and major conferences across North America. International tours have taken them to China, Japan, Thailand, Spain, and beyond. With 3.5 million YouTube views, features on NPR and MTV, two albums, and even a bassoon-themed card game, The Breaking Winds prove classical music can be both fun and top-tier. They continue to redefine what it means to be a modern chamber group.



### Stuart Brezinski

Praised by the New York Times for his "eloquent" playing, Stuart Brezinski is a New York and Louisiana-based oboist, composer, audio engineer, and educator whose early interest in making unusual sounds on the oboe has developed into a passion for creating and sharing innovative audio with audiences everywhere. An avid proponent of chamber and contemporary music, Brezinski is a member of the City of Tomorrow, a quintet dedicated to the promotion and performance of contemporary works. He is the principal oboist of NOVUS and Contemporaneous, a member of Decoda and Ensemble Mélange, and he has been a collaborator with Bang on a Can, Talea Ensemble, the International Contemporary Ensemble, and the New York New Music Ensemble. Brezinski was the winner of the 2018 Matthew Ruggiero International Woodwind Competition, and he received an honorable mention at the 2015 IDRS Gillet-Fox International Competition. He is currently on faculty at Louisiana State University.



### The Buckeye Bassoon Band

The Buckeye Bassoon Band, led by Assistant Teaching Professor Jesse Schartz, consists of undergraduate and graduate music majors at The Ohio State University. The group explores bassoon ensemble literature from serious to fun and performs frequently for various School of Music concert series and events. Pictured L-R in this photo from our recent "HalleBOOia!"

concert where the group performed a medley of Queen favorites are: Olive Bennett (BM Composition), Brandon Golpe (MM Performance), Bobby Schwartz (BM Education), Isaiah Heyman (BM Musicology), Laila Elhamri (BA Music, BS Ecological Engineering), Bitania Petros (BA Music, BS Psychology), Lucas Swiderski (BM Education), Jack Householder-Wise (BA Music, BS Chemistry), Gunnar Pellissier (BM Education).



### 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. Burns plays principal with the Asheville Symphony and North Carolina Opera and is a frequent performer with the Greensboro and Charlotte Symphonies, as well as playing with the North Carolina Symphony. 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 performing recitals and master classes throughout North America, Germany, China, Italy, Korea, 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>





### **Camerata Nova Quintet**

In 2023, the woodwind faculty from Western Illinois University embarked on a musical journey to expand the boundaries of the classical woodwind quintet. With a desire to explore new timbres and commission new repertoire, they made the innovative decision to incorporate the saxophone into the ensemble, creating the Camerata Nova Quintet. This unconventional choice brings a fresh, dynamic dimension to the standard ensemble. The saxophone's technical versatility and rich tonal palette infuse performances with a fusion of timbres that resonates with tradition and modernity. The Camerata Ensembles strive to expand musical boundaries and breathe new life into classical traditions while honoring the legacy of the past. Members are Julianna Eidle, Flute; Paul Chinen, Oboe; Eric Ginsberg, Clarinet; Charlie Chadwell, Saxophone; Andrea Baker, Bassoon



### **Jillian Camwell**

Dr. Jillian Camwell is the Assistant Professor of Oboe at Troy University. She holds degrees from the Universities of Oregon, Northern Colorado, and Calgary, and she has performed throughout North America, Asia, and Europe with a variety of theatrical, orchestral, and chamber music ensembles. Her primary teachers were David Sussman, Peter Cooper, and J. Robert Moore.

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### **The Cardinal Collective**

The members of The Cardinal Collective are all alumni of the Ball State University bassoon studio. Now residing all over the country and performing and teaching in various spheres including university and college teaching, studio lessons, and orchestral performing.



Lindsey Wiehl is a songwriter, performer, and music scholar. She believes that the brainy and complex side of music can and should co-exist with the enjoyable and fun side of music, and works to spread her love for music as an Assistant Professor at the University of Maine at Augusta. Lindsey encourages others to unapologetically pursue their interests while ignoring stereotypes and preconceived notions of what it means to be a musician. Her research includes digging into musical analysis, composition, and creating opportunities to bring typical classical instruments into varying genres. You can learn more about her art at [www.lindseywiehl.com](http://www.lindseywiehl.com).



Susan Lawrence McCardell is Principal Bassoon in the Weidner Philharmonic at University of Wisconsin-Green Bay, where she has been a faculty member since 2015. McCardell is a part-time lecturer in music at the Lawrence University Conservatory of Music and bassoon teacher at the Lawrence Community Music School in Appleton, WI, and adjunct teacher of bassoon and bassoon techniques for music education majors at St. Norbert College in De Pere, WI.



Mr. Jacob Fernandez, a native of Oklahoma, has been studying and playing the bassoon for over 15 years. In that time, he has developed into a versatile artist, performing works in every genre from Classical standards to new, contemporary works. He previously performed with The Sierra Vista Orchestra (AZ), the Muncie Symphony Orchestra (IN), The Woodlands Symphony Orchestra (TX), Symphony North of Houston (TX), and for the premiere of "Ataraxis 2.3 for bassoon and electronics" by Isaac Mayhew at the 2017 IDRS annual conference. Mr. Fernandez holds bachelor of music degrees in both education and performance from Lawrence University, a master of music from the University of Arizona, and an Artist Diploma from Ball State University. Residing now in the greater Houston, TX area, he has established himself as an expert, often-sought pedagogue and has built a robust studio of over 60 students.



Kirsten Kennedy is an active bassoonist in the Inland Northwest of the United States. She received her Bachelor of Music from Central Washington University and Master of Music from Ball State University. Kirsten studied bassoon with Daniel Lipori and Keith Sweger. She performs with the Billings Symphony, Helena Symphony, Great Falls Symphony, Wenatchee Valley Symphony, Oregon East Symphony, Mid-Columbia Symphony, and Washington-Idaho Symphony. In addition to orchestral playing, Kirsten has also performed with the Billings Symphony Woodwind Quartet and the Billings Symphony Wind Quintet.



Miriam Brack Webber is currently Associate Professor of Music and Director of the Honors Program at Bemidji State University. She holds a Bachelor's of Music from Ball State University, and Master's of Music from McGill University and the University of Kansas, and a Ph.D. from the University of Kansas. Currently principal bassoonist of the Bemidji and Heartland Symphony Orchestras, Webber is an active bassoonist and has performed with orchestras across the country, including the Duluth-Superior, St. Joseph, Fort Hays, Springfield, and Muncie Symphony Orchestras. She was named a 2022-2023 Region 2 Arts Council Artist Fellow for her work with Silent Voices Project. Her research interests include narrative processes within Shostakovich's works and her monograph Bakhtin and the Music of Dmitri Shostakovich: Analysis as Dialogue is forthcoming from Routledge Press.



Bassoonist Cameron Keenan (he/him) is a performer and educator based in Madison, Wisconsin. A transplant from rural Indiana by way of Chicago, Cameron has enjoyed a varied performance career across the midwest as a chamber and orchestral player. He is currently the principal bassoonist of the La Crosse Symphony Orchestra (Wisconsin) and second bassoonist with the Dubuque Symphony Orchestra (Iowa). He holds an undergraduate degree from Ball State University, where he studied with Dr. Keith Sweger, and a graduate degree from DePaul University, where he studied with William Buchman, Miles Maner, and Keith Buncke.

### The Cardinal Sound Collective



Ger Vang is the instructor of oboe at Radford University. Currently, Ger is a doctoral student at University of North Carolina – Greensboro. He actively subs with the Winston-Salem Symphony and Salisbury Symphony. During the summers, he performs with the Ohio Light Opera. His primary teachers include Ken Futterer, Mary Ashley Barret, Jaren Atherholt, and Courtney Miller.



Joey Lavarias is an active bassoonist and educator based in Greensboro, NC. He received both his Bachelor's and Master's degrees from The Juilliard School in New York City, studying under Dr. Frank Morelli, and is completing his DMA at UNC-Greensboro with Dr. Michael Burns. He is an Adjunct Professor of Aural Skills at the University of North Carolina School of the Arts and Applied Lecturer of Bassoon at North Carolina State University. Joey currently holds the 2nd bassoon position with the Durham Symphony Orchestra in Durham, NC, and previously held positions in the Billings Symphony, the UNC-Greensboro Symphony Orchestra, and the Juilliard Orchestra. He has served as a substitute bassoonist for the Raleigh Symphony, Greensboro Symphony, Charlotte Symphony, Asheville Symphony, Piedmont Wind Symphony, and Western Piedmont Symphony.

Bryan Culler, Flute; Joshua Bottoms, Clarinet – see [ids2025.org](http://ids2025.org)



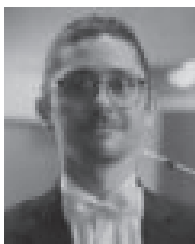
### **Carmel High School Varsity Bassoon Team**

The Carmel High School Bassoon Ensemble, aka Varsity Bassoon Team, is from Carmel, IN, under the direction of Christy Heber. She founded the group in 2015 as a way to provide additional performance opportunities for her high school bassoon students. What started as a Solo and Ensemble group, quickly turned into a "club" for the Carmel High School bassoonists as a way for them to come together to play bassoon-specific music. Meeting approximately twice a month and depending on the year, the ensemble has ranged in size from 8-14 members and includes students from 9th-12th grades, all on bassoon or contrabassoon and all from Carmel High School. For the 2024-25 school year, the group has 9 members.



### **Francisco Castillo**

Francisco Castillo, Oboe/Oboe D'Amore, is Principal Oboe for Redlands Symphony, California Philharmonic Orchestra, and teaches oboe at the University of Redlands, Pomona College, Pasadena City College, Los Angeles High School for the Arts and Idyllwild Arts. He recorded the Concerto for Oboe and Orchestra by Charles Fernandez with the Royal Philharmonic Orchestra. Francisco also recorded an oboe solo CD, "The Bolero Project & Mas." It features Latin standards, sweetened by original compositions. The Project aims to offer a unique and definitive interpretation of Latin romanticism. His Rhapsody for Oboe, English Horn and Orchestra was premiered with the Redlands Symphony with Liang Wang on Oboe and Francisco Castillo on the English Horn. The Redlands Daily Fact wrote: "...The music practically danced off the stage ... I heard someone say afterward that 'the orchestra got a workout.' So did Wang and Castillo, but it looked and sounded as if they had fun with the music."



### **Raúl Chaurand**

Raúl Chaurand is a Mexican-French bassoonist. He has given bassoon and reed-making lessons, masterclasses, performances, and lectures in the United States, Mexico, Belize, Slovakia, and Thailand. Raúl has been a member of three professional Mexican symphony orchestras: the Orquesta Sinfónica de Xalapa, Orquesta Sinfónica de Yucatan, and the Camerata de Coahuila, where he currently serves as Principal Bassoon. He has won the third and second prizes at Mexico's National Bassoon Competition, and won the OSX Young Soloists Competition. In 2023 he led a commission consortium and premiered *As in the Good Ol' Times* for bassoon and string quintet by composer Jane Kozhevnikova. He has also conducted musicological, musical-analytical, and musical-scientific research, sharing his findings through lectures at IDRS Conferences. Raúl holds a Bachelor's and Master's degree in Bassoon Performance from the Universidad Veracruzana, and a Doctor of Musical Arts degree in Bassoon Performance with cognate studies in Education from the University of Florida.



### **Yue Cheng**

Oboist and conductor Yue Cheng is one of China's leading musicians, with international performance and teaching experience across Europe, the Americas, and Asia. He has performed with the Philadelphia Orchestra and Hamburg Symphoniker, and led masterclasses at institutions including West Point and NYU Steinhardt. Cheng holds degrees from the University of Texas at Austin and the Hartt School of Music, studying with Leonhard Seifert, Richard D. Blair, Humbert Lucarelli, and Jerry Junkin. A former music director of the Duke Kunshan Philharmonic, he currently serves as music director of the NYU Shanghai Chamber Orchestra and associate arts professor at NYU Shanghai.

### The Chicago Bassoon Trio

The Chicago Bassoon Trio is comprised of bassoonists Elizabeth Heller, Lynette Pralle, and Susan Nigro – who also plays the contrabassoon. All three of them are long-established freelance musical artists in the Chicago metro area who have performed together extensively. Their repertoire is varied and wide-ranging and includes original works as well as arrangements, some made for them.

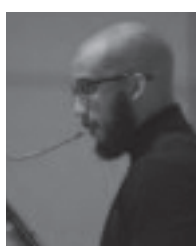


Elizabeth Heller received her B.Mus. degree in bassoon and piano from American Conservatory of Music in Chicago where she was a student of Willard Elliot. She earned her M.M. in bassoon performance at Northwestern University, continuing her studies with Willard Elliot. Ms. Heller then headed south to play one season with the Savannah Symphony and then 14 years with the Alabama Symphony as Assistant Principal bassoonist. She next moved to Portland OR., where she played with the Portland Columbia Symphony, the Rose City Chamber Orchestra, plus the Vancouver, Washington, and Newport Symphonies. Beth now plays principal bassoon in the Harper Symphony Orchestra and previously played with the Skokie Valley and Park Ridge Orchestras.



Lynette Pralle received her B.Mus. degree in performance from DePaul University where she was a student of Willard Elliot. She subsequently continued her studies with Lewis Kirk and John Gaudette. Ms. Pralle is second bassoon with the Harper Symphony Orchestra and second bassoon in the New Philharmonic of DuPage. She has been a soloist with the Harper Symphony Orchestra, Northwest Indiana Symphony, and the Chicago Civic Orchestra. Lynette has played bassoon and contrabassoon with the Elmhurst Symphony, Northwest Indiana Symphony, Elgin Symphony Orchestra, and Illinois Philharmonic Orchestra.

Susan Nigro - see individual bio



### Carlos Clark

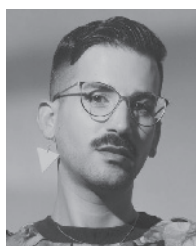
Carlos Clark is a Paul J. Ross bassoon fellow with the Pittsburgh Symphony orchestra. He is based out of Detroit, MI., often subbing with orchestras across the eastern U.S.



### Classical Appalachia

Dr. Heather Killmeyer serves as Associate Professor of Double Reeds at East Tennessee State University. Heather received her degrees from the Cincinnati College-Conservatory of Music (BM), the University of Nevada Las Vegas (MM) and the University of Southern California (DMA). Her primary teachers were Mark Ostoich, Stephen Caplan, Allan Vogel, and Brenda Schuman-Post. An active performer, Heather has explored her skills in a wide range of orchestral, chamber, and solo repertoire. She has performed with a number of orchestras including the Los Angeles Philharmonic, San Antonio Symphony, Corpus Christi Symphony, Las Vegas Philharmonic, Reno Philharmonic, and the Knoxville Symphony. Heather is principal oboist of the Johnson City Symphony and performs in the ETSU faculty woodwind ensemble Classical Appalachia. An advocate for contemporary music, she has participated in numerous commissions and premieres of new works for oboe.

Roya Farzaneh, Flute; Lisa Perry, Clarinet – see idrs2025.org



### Ari Cohen Mann

Ari Cohen Mann (they/them) has been hailed as the “Jonathan Van Ness of the oboe” (CBC Music), proudly championing their queer identity and serving as a role model for LGBTQ youth. Based in Toronto, Ari is a dynamic recitalist, new music proponent, orchestral musician, and educator. Recognized on CBC’s 30 Hot Canadian Classical Musicians under 30, they are also a Howarth Artist, performing on a Howarth LXV-VT oboe. Ari’s career includes performances as a concerto soloist with the National Academy Orchestra, PEI Symphony Orchestra, and Ontario Philharmonic. Ari has premiered works by composers such as Jocelyn Morlock, Nicky Sohn, Matthew Emery, and Felipe Téllez. Ari was a prizewinner at the Orchestre Symphonique de Montréal Manulife Competition and the winner of the Yamaha Young Performing Artists Competition. As a faculty member at Wilfrid Laurier University, Ari teaches oboe and coaches chamber music.





### **Amy Collins**

Amy Collins is a versatile performer and educator based in the Tampa Bay area. She serves on the faculty at the University of South Florida and teaches at The Governor's School for the Arts in Tennessee. Collins is principal oboist of The Venice Symphony and The Villages Philharmonic. She has performed with the New York City Opera, Miami City Ballet, Cirque du Soleil, and renowned artists such as Andrea Bocelli and Josh Groban. In 2007, she performed for Pope Benedict XVI at the Vatican. Collins is also the president of Stellar Oboe Products, which celebrated its 25th anniversary in 2023.

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### **Lydia Consilvio**

Dr. Lydia Consilvio is an oboist, arranger, and educator whose performances span classical, contemporary, and genre-fusing styles. She has recorded with Naxos on Statements (Yale Choral Artists) and Music by Jonathan Leshnoff (Oklahoma City Philharmonic), and her playing appeared on BBC Radio 3's Between the Ears. Her debut album, "iridescent," features her own arrangements of Bach keyboard partitas for double reeds. Dr. Consilvio has taught at the University of Oklahoma and given masterclasses across the U.S. and in Guatemala. She has performed with the Annapolis Symphony, Rochester Chamber Orchestra, and Oklahoma City Philharmonic, and has appeared with Classically Dope, opening for Yo-Yo Ma and Esperanza Spalding. She holds degrees from the University of Maryland (DMA), Yale University (MM), and the Eastman School of Music (BM).

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### **Peter Cooper**

Principal Oboist of the Colorado Symphony and Teaching Professor at the University of Colorado Boulder, Peter Cooper has performed and taught masterclasses in many countries around the world. He previously held positions as Principal with the Hong Kong Philharmonic and Associate Principal with the San Francisco Symphony. He has recently given masterclasses in Germany, France and Mexico. He has premiered 5 oboe concertos as well as a co-commission by Kevin Puts with the Baltimore and Colorado Symphonies. His recordings include the Strauss and David Mullin Concertos with the Academy of St. Martin in the Fields conducted by Sir Neville Marriner and "Whispers of the Past" for oboe and harp. Cooper is a Marigaux artist and he was Marigaux's consultant in the development of the "A" model oboe, specifically designed for the North American market. Marigaux has sponsored him in recitals and masterclasses in Europe, Asia and the United States. He studied with Gladys Elliot and Ray Still.

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### **Robyn Costa**

Robyn Dixon Costa is the English hornist with the Dayton Philharmonic Orchestra, principal oboist with the Pennsylvania Chamber Orchestra and a member of the Penn's Woods Music Festival Orchestra. In addition to her performance career, Robyn is the owner of Whole Body Performance, and a certified teacher of the Alexander Technique. She helps people learn pain and stress reduction, as well as how to improve their overall coordination, performance, and wellbeing. Robyn has given workshops at universities all over the country and maintains a studio in Pennsylvania. For information on working with her or bringing a workshop to your organization, please contact her at [wholebodyperformance.com](http://wholebodyperformance.com). Robyn lives in Pennsylvania with her husband, daughter, and several furry animals.

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### **Matthew Covington**

Matthew Covington is a dedicated oboist who has built a distinguished career performing with renowned ensembles across North Carolina. Currently, they hold positions with the Greensboro Symphony, Carolina Philharmonic, Western Piedmont Symphony, Salisbury Symphony, Fayetteville Symphony, and Piedmont Wind Symphony, and frequently perform as a substitute with various other orchestras. A student of Ashley Barret at UNC-Greensboro, Matthew refined their craft through formal studies, gaining invaluable experience despite not completing their degree. In addition to their performance career, Matthew is a passionate educator, teaching at The Music Academy of North Carolina, where they mentor the next generation of musicians. Outside of their musical pursuits, they enjoy PC gaming, crafting cocktails, and spending time with their husband, as well as their dog, Burt, and cat, Omar.



### David Cyzak

Dr. David Cyzak (\*see-zak) is the Oboe Professor at the University of Iowa. Recent performances in Austria, Czechia, Germany, Hungary, Peru, and Slovakia featured his playing and compositions in a program called "Classical-Poetry-Pop," highlighting the intersection between classical music, poetry/spoken word, and popular music. This program builds on his doctoral thesis work analyzing Vinko Globokar's Atemstudie (breath study) and Discours III, which explores how instrumentalists can "speak as you play and play as you speak." Always investigating and sharing the tradition of classical music, his activities have focused on working with living composers to perform and premiere their works while seeking to illuminate classical music's broad spectrum of expressive possibilities for any audience. He is thrilled to support new music in the Iowa community and looks forward to premiering and showcasing U of Iowa Composition Professor Dr. Matthew Arndt's new composition for Oboe and Piano.



### Kristen Daniel

Originally from Louisville, KY, Kristen is a DMA student at the University of North Carolina at Greensboro studying with Dr. Courtney Miller. Before this, she studied with Drs. Ashley Barrett of UNCG and Thomas Pappas of Morehead State University.



### Jamal Davidson

Jamal Davidson serves as the oboist for the 25th Infantry Division Army Band located in Hawaii. At the 25th ID Army Band, Jamal is a member of the Makani Wind Quintet. Jamal recently served as a preliminary round adjudicator for the 2024 Norma Hooks Young Artist Competition. Jamal's education includes: BM from West Virginia University studying with Cynthia Anderson, MM from University of Texas-Arlington with Rogene Russell, and he studied with Dr. Eric Ohlsson at Florida State University for doctoral studies prior to enlisting in the Army.



### Luis De León

Luis De León is a Guatemalan oboist with a distinguished performance history across Latin America and the United States. He performs regularly with the LaGrange, Panama City, and Albany Symphonies and previously served as English horn player with the Boca del Rio Philharmonic in Mexico. He was also principal oboist of the Oaxaca Symphony Orchestra. As a member of the Orchestra of the Americas, he toured the U.S., Canada, and China, working with conductors like Benjamin Zander and José Serebrier, and contributed to the album "From the New World." Luis directs Guatemala's Orquesta Sinfónica Juvenil Intercultural, expanding its programming and partnerships, and is an ambassador and oboe instructor for the Vargas Foundation. He co-founded the Callaway Chamber Players, with whom he performed in Colombia and will tour in 2025. Luis is currently pursuing a DMA at the University of Kansas, studying under Margaret Marco.



### Theresa Delaplain

Theresa Delaplain is a dynamic oboist, actively performing as a soloist and chamber musician. She is the Second Place winner of the 2024 American Prize in instrumental Performance. She has commissioned, performed and recorded several new works for oboe, and has been a champion of contemporary music. She has performed concerti with the Thai National Orchestra, the Fort Smith Symphony, the North Arkansas Symphony, and the Arkansas Philharmonic. A proponent of supporting music by female composers, Delaplain has given many concerts presenting newly-commissioned works and historic works written by women. Delaplain's recent solo album, "Souvenirs," has earned glowing reviews, and she is also featured on a recent album of chamber music by Robert Mueller, Dream Gardens. Delaplain has toured widely as a soloist and chamber musician. She is a Lorée Artist and is Assistant Professor of Music at the University of Arkansas.



### **Ariel Detwiler**

Dr. Ariel Detwiler is a private bassoon teacher, freelance performer, and reed maker based in Minneapolis. She holds the position of 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. Ariel is the owner of ACDC Reeds, a bassoon reed-making business which provides reeds to musicians all over the country. Dr. 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.

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### **Thomas DeWitt**

Thomas (TK) DeWitt joined the Kansas City Symphony as Associate Principal/Utility Bassoon and Contrabassoon in 2013. Previously, he played second bassoon with the Houston Grand Opera and was a regular player with the Houston Symphony and Ballet. Mr. DeWitt attended the University of Texas at Austin for his bachelor's degree, where he studied with Kristin Wolfe Jensen and was a winner of the Winds Concerto Competition, performing the Mozart Bassoon Concerto. He continued his studies at Rice University, where he studied with Benjamin Kamins and attained a master's degree. He was principal bassoon of the Breckenridge Music Festival, and he has attended the Tanglewood, National Repertory Orchestra, Round Top and Eastern music festivals as a fellow. TK is a Fox Artist and performs on a model 750 bassoon and model 950 (Fast System) contrabassoon.

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### **Ruth Diamond**

Ruth Diamond earned degrees in music education from the State University of New York at Fredonia School of Music and the Hartt School of Music, complemented by additional studies in music education and performance. During her 30-year tenure with the New York City Board of Education, Ruth taught music across all levels and had the honor of conducting the New York All City HS Band. She is also a member of the Saint Cecilia Society of Staten Island, an all-women performing organization founded over 100 years ago. Upcoming performances include concerts with the United Nations Orchestra and the Broadway Bach Ensemble. Currently, she serves as the coordinator of the Live in HD program at Monmouth University.

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### **Michael DiPietro**

Michael DiPietro, MD, IDRS At-Large Avocational Board Member, has been a faculty Pediatric Radiologist for 43 years at the University of Michigan where he is now Professor Emeritus of Radiology and Pediatrics. A bassoonist since high school, his teachers over the decades have been IDRS members: Chris Weait, Robert Danziger, L. Hugh Cooper, and now Fernando Traba, Principal Bassoonist in the Sarasota Orchestra. Other significant musical influencers include IDRS members Alan Goodman, C. Robert Reinert, and Loren Glickman. His major playing experience in the past 30 years was at University of Michigan as Principal Bassoonist x20 years in Campus Symphony Orchestra and x17 years in Life Sciences Orchestra as a founding member. In Sarasota, Michael performs with the Sarasota-Bradenton Pops Orchestra, Anna Maria Island Chamber Orchestra, Lakewood Ranch Wind Ensemble, and Suncoast Concert Band. He agrees that "STEM" is better as "STEAM" where "A" = arts.

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### **Dirndl Oboe Duo**

Dr. Ann Lemke - see individual bio

Dr. Abby Yeakle Held - see individual bio

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### **Double Entendre Music Ensemble**

Founded in 2005, NYC-based Double Entendre Music Ensemble is a collective of like-minded musicians devoted to adventurous exploration of the double reed repertoire. Noted for its first-rate musicianship and creativity, the Ensemble illuminates classics, revives neglected music, and commissions new works. Double Entendre has commissioned pieces most recently by James Lee III, Wendy Griffiths, Stephanie Berg, Rich Shemaria, and Caleb Burhans. This season, the Ensemble opened for Movie Night (The Adventures of Robin Hood) sponsored by Inwood Film Works at The Hudson, featuring arrangements for 4 oboes, 2 English horns, 4 bassoons, and contrabassoon (arr. Gilbert Dejean) of film scores by Erich Korngold. The Ensemble also appeared at Penn Station and the Staten Island Ferry Terminal

as participants of Music Under New York, and performed its first Baroque period instrument concert in the Octagon Room at the Morris-Jumel Mansion (1768), Manhattan's oldest surviving residence. Members at IDRS 2025: Gilbert Dejean, Kathryn Engelhardt, Ellen Gruber, Yuki Higashi, Keisuke Ikuma, Melissa Kritzer, William Meredith, Setsuko Otake, Ryan Walsh





### **Silas Blake Duncan**

S. Blake Duncan has enjoyed a varied career as an oboist, English horn player, organist, choir director, a performer of early music and teacher in Illinois for the past 30 years. Currently retired, Mr. Duncan served as an affiliate faculty member in the Music Department at Bradley University for 17 years, teaching oboe, music appreciation, music technology and directing the Collegium Musicum before his retirement. Additionally, he served on the faculty at Lutheran Summer Music as oboe instructor, chair of the woodwind department for 15 years. He has performed with the Illinois, Peoria and Cedar Rapids IA Symphony Orchestras, and was a founding member of the Peoria Bach Festival Orchestra, with whom he continues to perform. He is also an ordained ELCA Lutheran Pastor.



### **Ashley Ertz**

Ashley Ertz' oboe playing has been described as "Soulful", "well-crafted", "moving lyricism", and "beautifully rendered" by various reviews and publications. Ashley Ertz is Principal Oboe with the Jackson Symphony Orchestra, English Horn/Third Oboe with the Quad Cities Symphony Orchestra and English Horn/Second Oboe with the Northwest Indiana Symphony Orchestra. She is also the Artistic Director/Founder of 5th Wave Collective. Since relocating to Chicago in 2017, Ertz has performed with numerous ensembles including the Milwaukee Symphony Orchestra, Chicago Sinfonietta, Civic Orchestra of Chicago, Orchestra Iowa, Illinois Philharmonic, and more. While living in San Francisco she performed with the San Francisco Symphony, ChamberFest with Jeffrey Kahane and Jennifer Koh, Santa Rosa Symphony, and more. Ertz holds degrees from DePaul University, San Francisco Conservatory of Music and San Francisco State University. While not tirelessly making reeds, Ashley enjoys reading books and snuggling with her kitty cat, Stella.



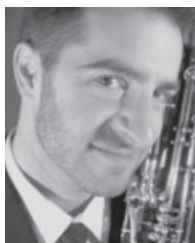
### **Duo Fuego**

Duo Fuego is a dynamic musical ensemble, showcasing the compelling synergy between oboe and marimba in the realm of contemporary music. Comprising accomplished musicians Julian Rivera on Oboe and Zachary Cook on Marimba, the duo distinguishes itself by specializing in the performance of cutting-edge compositions crafted by young and emerging composers. As ambassadors of new music, Duo Fuego aims to foster connections between artists, audiences, and composers, cultivating a vibrant ecosystem of creativity and innovation. Through their debut and beyond, Duo Fuego invites listeners to embark on a thrilling musical journey, where tradition meets innovation and the future of music unfolds before their ears.



### **Lorraine Duso Kitts**

Lorraine Duso Kitts is Professor of Double Reeds at the University of Central Arkansas and has taught at UCA and Hendrix College for over 20 years. She performs as Second Oboe with the Arkansas Symphony Orchestra and Principal Oboe with the Conway Symphony Orchestra, and has appeared with ensembles including the Knoxville Symphony and Mexico's Orquesta Sinfónica de Estado de México. A featured soloist with groups such as the Little Rock Wind Symphony and Fuzhou Philharmonic in China, she is also the founder of the Topaz Trio, a unique ensemble for oboe, saxophone, and piano. The trio has performed at national and international conferences including IDRS, NACWPI, NASA, and the World Saxophone Congress in Spain.



### **Glenn Einschlag**

Principal Bassoonist 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, William Winstead, and Ben Kamins.



### **Monica Ellis**

Bassoonist Monica Ellis is a founding member of the Grammy-nominated Imani Winds, a trailblazing wind quintet known for innovative programming and global touring. A native of Pittsburgh and daughter of jazz saxophonist Clarence Oden, Ellis began on clarinet and saxophone before discovering the bassoon. She earned degrees from Oberlin Conservatory, The Juilliard School, and Manhattan School of Music, studying with George Sakakeeny and Frank Morelli. As Imani Winds' administrative director and co-artistic director of their chamber music festival, she plays a vital leadership role. Ellis has recorded extensively and collaborated with artists like Chick Corea, Wayne Shorter, and the Chamber Music Society of Lincoln Center. A passionate educator, she's taught at Juilliard, the University of Chicago, and others, and gives masterclasses nationwide. She serves on several arts boards, including Concert Artists Guild. Monica lives in Harlem with her son, Oden, and enjoys Jeopardy! and home design.



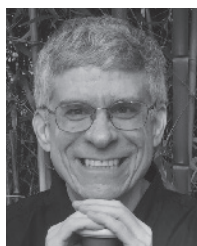
### **Sara Erb**

Dr. Sara Erb is the assistant professor of music in bassoon at DePauw University in Greencastle, Indiana and is the principal bassoon of the Owensboro Symphony Orchestra in Owensboro, Kentucky. Her primary teachers have included Doug Spaniol, Graham Salvage, Gretha Tuls, Stefano Canuti, and William Ludwig. Her performance interests lie in contemporary repertoire and composer collaborations. Recent performances have included six chamber orchestra premieres by Indianapolis-based composers with Sound Ecologies Music Collective, the world premiere of *Aves y Brujas* by Colombian composer Maria Alejandra Garcia Guzman for wind quintet, and a solo recital including repertoire by Kalevi Aho, Julius Röntgen, and Heitor Villa-Lobos. Sara has commissioned Dai Fujikura to write a *sinfonietta* reduction for his bassoon concerto, to be premiered in 2026. When she's not fussing over reeds, Sara loves visiting friends across the world, reading, swimming, scuba diving, and scouting for the perfect old-fashioned.



### **Lorilee Erdman**

Lorilee Erdman is a professional oboist performing and teaching in NW Arkansas. She has completed degrees in Music Performance and Pedagogy (Oboe) from University of Arkansas (MM) and Brigham Young University (BM). She is currently completing a Graduate Certificate in Advanced Performance (May 2025) at the University of Arkansas. Along with building her own private oboe studio, she has performed with several area groups including the Fort Smith Symphony and the Arkansas Philharmonic Orchestra.



### **Terry Ewell**

Terry B. Ewell teaches at Towson University in Maryland. As a soloist, he has performed with the Seattle Symphony Orchestra, the Hong Kong Philharmonic, and the IDRS 2004 Conference Orchestra (Melbourne, Australia). He was the first Gillet/Fox competition winner and served as IDRS President (2002-05) and Co-Host for the 2001 IDRS Conference in West Virginia. Dr. Ewell is recognized as a leading pedagogue for the bassoon throughout the world. His 750+ "Bassoon Digital Professor" videos have well over one and a half million viewings on YouTube and 2reed.net and are available in eight languages. He has published over 100 articles on various aspects of bassoon pedagogy and performance. His most recent online publication is *Método*: "Music of the Americas for Bassoon," which is now the largest bassoon method. *Método* is online, free, and available in Spanish and English.



### **Bonnie Farr**

Bonnie Farr is a freelance oboist with an active performing career throughout the Midwest. She is the Principal Oboe of the Lexington Philharmonic and Owensboro Symphony Orchestra, and oboe and English horn in the Cincinnati Chamber Orchestra and Evansville Philharmonic. A committed pedagogue, she serves as oboe faculty at Northern Kentucky University and teaches private students of all ages at her home in Cincinnati. Bonnie grew up in Knoxville, Tennessee, and earned her BM and MM degrees at Cincinnati's College-Conservatory of Music studying with Mark Ostoich. She followed her music degrees with a yoga certification at the Association for Yoga and Meditation in Rishikesh, India, which later led to teaching seminars on "Yoga and Meditation for Musicians" at several national conferences and universities. When not making music (or reeds), she spends her time playing with her cats, or collecting far too many houseplants and vinyl records.



### **Margaret Fay**

A native of Halifax, Canada, Dr. Margaret Fay is Assistant Teaching Professor of Bassoon at Penn State University. Previously, she taught at Stephen F. Austin State University in Nacogdoches, Texas, Western University in London, Ontario, and the University of Guelph. She has performed with the Vancouver Symphony Orchestra, Kitchener-Waterloo Symphony, Windsor Symphony Orchestra, London Symphonia, Niagara Symphony Orchestra, and Opera Ontario. She was a member of the National Academy Orchestra of Canada for two seasons and her reed trio, Trio Pistachio, was one of a select number of chamber groups invited to perform in the live round of the 2011 Fischhoff National Chamber Music Competition. She has presented at the 2012, 2022, and 2024 IDRS conferences, the 2022 Texas Music Educators' Association Convention, and the 2021 National Association of College Wind and Percussion Instructors Conference. Margaret holds a Doctor of Music in Bassoon Performance from Indiana University.

### **The Fifth Avenue Trio**

What began as a casual evening of music-making among three colleagues from the Kettle Moraine Symphony has blossomed into the Fifth Avenue Trio. The trio is named after the Fifth Avenue United Methodist Church in West Bend, WI—rather than New York City's famous avenue—where the ensemble rehearses and performs. Since their inaugural performance in 2022, they have been dedicated to promoting repertoire for this captivating combination of instruments through their annual concert series and outreach at local schools.



Andrea Clark earned her Master of Music in Bassoon Performance from UW-Madison in 2007, studying under Marc Vallon. During her time there, she won the inaugural UW-Madison Shane Woodwind and Piano Duet Competition and served as principal bassoonist in both the Symphony Orchestra and Chamber Orchestra. Currently, Andrea is an active freelance musician and performs on bassoon and contrabassoon throughout the greater Milwaukee area. She holds the principal bassoon position with the Kettle Moraine Symphony and plays contrabassoon with several orchestras, including the Festival City Symphony, Wisconsin Philharmonic, Fox Valley Symphony, and Weidner Philharmonic. Additionally, she has performed with the Bel Canto Chorus and was honored to play principal bassoon in Italy with the group last summer. As a chamber musician, Andrea is a founding member of the Fifth Avenue Trio and has collaborated with various chamber groups across Milwaukee.



Kimberly Hawkinson currently holds the position of principal oboe of the Kettle Moraine Symphony and second oboe/English horn of the Central Wisconsin Symphony Orchestra. An active freelance musician, she has recently performed with the Wisconsin Philharmonic, LaCrosse Symphony, and the Milwaukee Philharmonic. As a chamber musician, Kimberly is a founding member of the Fifth Avenue Trio and a member of Five's Company Wind Quintet. She has held principal oboe positions with the Fox Valley Symphony and the Garden State Philharmonic (NJ) where she appeared as soloist performing Aaron Copland's *Quiet City*. Kimberly was born and raised in Green Bay, WI and received her Bachelor of Fine Arts in Oboe Performance and Chamber Music Performance Certificate at the University of Wisconsin-Milwaukee. She has studied with Wayne Jaekel, Howard Niblock, Paul Kramer, Martin Woltman, Andrea Gross Hixon and Katie Young Steele.

Peter Gibeau, Piano - see [idsr2025.org](https://idsr2025.org)



### **Brigit Fitzgerald Pacher**

Dr. Brigit Fitzgerald Pacher is the bassoon professor at Lawrence University and Conservatory in Appleton, Wisconsin. By emphasizing creativity and individualized instruction at every stage in the learning process, Brigit collaborates with students to inspire a lifelong journey of learning and creating as 21st-century musicians. She is the director of the Viking Bassoon Ensemble, an inclusive community that builds the skills of collaboration and creativity with three yearly performances. An active performer and advocate for new music, Brigit is a collective member of Density512 and the SoundMap ensemble, two contemporary chamber collectives. Her major in mathematics and fascination with acoustics inform her approach to the instrument and reed making. Brigit is grateful to her incredible teachers: Kristin Wolfe Jensen, Peter Kolkay, Albie Micklich, and Martin Van Klompenberg.



### **Michelle Fletcher**

Michelle Fletcher is the Instructor of Bassoon at NAU and a doctoral candidate at Arizona State University. Her previous degrees are from Arizona State University (MM) and Brigham Young University (BM). She currently holds positions with the Flagstaff Symphony Orchestra and Arizona Millennial Choirs and Orchestra, and is a regular substitute bassoon and contrabassoon with the Phoenix Symphony.



### **Lindsay Flowers**

Dr. Lindsay Flowers is the Assistant Professor of Oboe at the University of Wisconsin-Madison where she is a member of the Wingra Wind Quintet. Lindsay is the English hornist with the Madison Symphony Orchestra and Wisconsin Chamber Orchestra and has performed with the Milwaukee, Chicago, San Francisco, Indianapolis, Utah, Nashville, and St. Paul Chamber Orchestras, as well as Grant Park, Lakes Area, Apollo, and Midsummer's Music Festivals.



### **Emily Foltz**

Emily Foltz is based in Lawrence, KS, and is an active freelance oboist and teacher at many stops along Interstate 70, from Kansas City, MO to Hays, KS. She is the Adjunct Instructor of Oboe at Washburn University in Topeka, KS. Along with her teaching activities, Emily is the orchestra librarian for the Kansas City Chamber Orchestra. Emily earned her Doctor of Musical Arts from the University of Kansas in 2020, where she studied with Margaret Marco. Her other teachers include Barbara Bishop, Melissa Peña, and Adam Shapiro. Emily frequently performs with the Kansas City Chamber Orchestra, and in 2022 was appointed principal oboist of the Lawrence Community Orchestra. She can be heard playing English horn on the University of Kansas Wind Ensemble's CD "Freedom from Fear," and on the Kansas Virtuosi's CD "Salgado: Chamber Music, vol. 1," a selection of the chamber works of Ecuadorian composer Luis Humberto Salgado.

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### **Forgotten Clefs**

Forgotten Clefs (Renaissance Wind Ensemble) was founded in Bloomington, Indiana in 2014 and specializes in the European wind band repertoire of the Renaissance and early Baroque. The group plays on copies of instruments from 1400-1700 including shawms, dulcians, crumhorns, recorders, and sackbut. The ensemble regularly performs at the Bloomington Early Music Festival and in venues in Brown and Monroe Counties, Indiana. Forgotten Clefs has performed for Musikanten Montana, North Carolina HIP Festival, Cathedral of the Sacred Heart (Richmond, VA), and Calvary Schola (Pittsburgh, PA). Programs this season include "The Cantors of Leipzig," "Surviving Inquisition," and "Canterbury Tales." Forgotten Clefs's annual educational outreach program, "Shawms and Stories," brings musical storytelling to schools, libraries, and community centers in south-central Indiana with support from the Indiana Arts Commission, Smithville Charitable Foundation, and Early Music America.



#### **Accompanying Musicians:**

Joan Kimball is the former artistic co-director and a founding member of Piffaro, The Renaissance Band. She has concertized with the ensemble throughout the U.S., Europe, and South America and has performed with many of the leading early music artists and ensembles in this country. With Piffaro she has recorded for Newport Classics, Deutsche Grammophon ArchivProduktion, Dorian Recordings and PARMA/Navona, and in addition can be heard on the Vanguard, Eudora and Vox Amadeus labels. Widely known in the early music community as a teacher of recorder, early double reeds and bagpipes, she has been on faculty at early music festivals and workshops across the country.



Bob Wiemken, formerly a French hornist, is now a multi-instrumentalist specializing in recorders and double-reed instruments from the Medieval through Baroque periods. He is emeritus Artistic Co-director of Piffaro, The Renaissance Band, with which he toured extensively across the U.S., Canada, Europe, and South America, performing at major early music festivals. Bob has performed with ensembles including Early Music New York, the Grande Band, Boston Early Music Festival Orchestra, the Folger Consort, King's Noyse, Parthenia, Newberry Consort, and Brandywine Baroque. His recordings appear on Newport Classics, Deutsche Grammophon/Archiv Produktion, Dorian, Eufoda, Passacaille, and Wyndham Hill labels. A noted reed maker, Bob experiments with historical reed styles for Renaissance and Baroque instruments, providing reeds for professionals and amateurs across the United States.



### **Rachel Frederiksen**

Rachel Frederiksen is an in-demand bassoonist and educator who is based in Texas. As a soloist, chamber musician, and orchestral player, she performs across the United States and abroad. As a teacher and pedagogue, she has educated many bassoonists in university masterclasses, conferences, and lessons, and previously held positions at the University of Arkansas, University of Alabama, and the University of Texas at San Antonio as Lecturer of Bassoon. She currently teaches at the University of Incarnate Word, virtually at Southwest Baptist University, and enjoys freelance teaching, performing, and reed making. Rachel is a founding member of Apothix Trio.





### Bill Frosch

Born in 1932 in New York City, Bill Frosch earned his BA from Columbia College and MD from NYU Medical School, followed by psychiatric training at NYU/Bellevue. He served as Assistant Dean and tenured Professor at NYU before joining Cornell Medical College in 1975 as Vice-Chair of Psychiatry, later Interim Chair, and is now Emeritus Professor. His lifelong passion for music began at age seven with piano lessons and attending Young People's Concerts at the New York Philharmonic, where oboist Bruno Labate inspired him to take up the oboe. He studied with Jerry Roth through high school and college. After a break during medical training and family-raising, he resumed playing in 1967, studying with renowned oboist Bert Lucarelli, whose mentorship profoundly shaped his musical development and friendship.



### Erin Gehlbach

Erin Gehlbach is a freelance bassoonist and private instructor from Northern California. She received her Bachelor of Music (BM) from Ball State University in 2020 and her Master of Music (MM) from the University of Missouri-Kansas City (UMKC) in 2023. Erin now resides in Kansas City, MO, where she is committed to commissioning new works for the bassoon and fostering a deep love for the instrument in her students.



### Allison Gessner

Alli Gessner plays and teaches oboe and English horn, with students ranging from age 9 to adult. Inspired by her students, she created the popular Oboe Auntie videos on TikTok and Instagram. In May 2022, she launched her first online course, Switching to Oboe, which brings her decade of teaching experience to an accessible online format for beginners. Alli is on faculty at West Valley College. Since moving to San Jose, CA in 2017, she has performed with numerous Bay Area ensembles including the Berkeley Symphony Orchestra, Oakland Symphony, San Francisco Chamber Orchestra, Sacramento Philharmonic, Symphony San Jose, and Modesto Opera. She earned her master's in oboe performance from DePaul University, studying with Jelena Dirks. Outside of music, Alli enjoys yoga, hiking, and science fiction. Visit [OboeAlli.com](http://OboeAlli.com) and follow @OboeAlli on social media.



### Eric Giles

Eric Giles is a versatile oboist, educator, and artist representative with a wide-ranging career in orchestral, chamber, and solo performance. He has appeared with ensembles including the Memphis, Amarillo, Texarkana, and Wichita Falls Symphonies, and is a cofounder of the Shades Wind Quintet and the Re(a)d Trio. Giles has performed at national and international conferences such as the IDRS and the College Music Society, with a focus on music by African American composers. A prizewinner in both solo and chamber competitions, he is also an active educator, having taught throughout the U.S. and led masterclasses at universities nationwide. Giles holds a DMA from the University of North Texas, with previous degrees from UMKC and Columbus State University.



### Kathryn Gleasman Pisaro

Kathryn Gleasman Pisaro is an English hornist and music historian who teaches at CalArts and California State University, Northridge. She holds a PhD in musicology from Northwestern University, where she focused on 1960s British experimental music. As a performer, she has played with the Chicago Symphony, LA Philharmonic, and in numerous Broadway tours. She has appeared with artists including Andrea Bocelli, Ray Charles, and the Moody Blues, and has recorded solo contemporary works, jazz, and albums with Poi Dog Pondering. Kathryn has toured Europe six times as a soloist and performed concertos throughout the U.S. and abroad.



### Jaime González

After professional studies with Ramon Venegas and Enrique Peña in Chile, followed by further training in Germany with Hans Elhorst, Thomas Indermühle, and Heinz Holliger, Jaime González became a key member of Ensemble Recherche from 2000 to 2017, a renowned group dedicated to contemporary chamber music. Since 2017, he has been studying the art of the baroque oboe with Maestro Alfredo Bernardini in Salzburg. He has taught oboe at the University of Arts in Bern (Switzerland) since 2009. In 1995, he founded the Arundo Ensemble, later renamed Camerata degli Amici and now Camerata Vivace, specializing in early baroque woodwind chamber music. His accolades include prizes at international music competitions in Asti (Italy), Mannheim, and Bayreuth (Germany). Additionally, he received a scholarship from the University of Chile and the Chilean Cultural Ministry, as well as the "Gustav Scheck" music prize from the Commerzbank Endowment.



### **Todd Goranson**

Todd Goranson, DMA, RN, is Professor of Bassoon and Saxophone at Messiah University. He holds performance degrees from the University of Idaho and the DMA from West Virginia University. An advocate for musicians' health, he is also a registered nurse who has authored health-related articles and presented at major music conferences and universities throughout the United States. Dr. Goranson has performed as bassoonist with over twenty professional orchestras in the US, Mexico, Sweden, and China. He is a founding member of Triforia Winds, Junction Saxophone Quartet, and Trio Atlantis. Additionally, his diverse saxophone performance credits include Ray Charles, The Temptations, The Four Tops, Johnny Mathis, Utah Symphony, and Dallas Winds. A prolific performer and clinician, he has given concerts and clinics throughout the US, the UK, Mexico, Malaysia, China, Sweden, Canada, and Puerto Rico. His bassoon teachers included Ronald Klimko, Susan Hess, Winston Collier, and Terry Ewell.

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### **David N. Greenwald**

David N. Greenwald plays oboe and English horn in New York City, where he lives with his wife and three children. Since 2020, he has performed primarily with the Park Avenue Chamber Symphony. His teachers have included Carl Sonik, James Riggs, Hassan Anderson and Ryan Roberts.

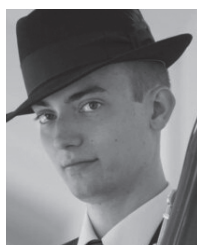
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### **Patrick Grimone**

Patrick Grimone is an oboist and music educator based in Hartford, CT. He teaches oboe and piano at the Community Music School of Springfield. He serves as Second Oboe and English Horn with the New England Repertory Orchestra, substitute oboe with the Hartford Symphony, and is an active freelance musician throughout Connecticut and Massachusetts. He has performed with the OperaMaya Festival and American Wind Symphony Orchestra. Patrick also teaches undergraduate music level courses at New Hampshire Technical Institute. Patrick received his Master's of Music in Oboe Performance at the University of Maryland, where he studied with Mark Hill and was a member of the prestigious fellowship Woodwind Quintet. He holds a Bachelor's degree in Oboe Performance from the University of Cincinnati College-Conservatory of Music (CCM), where his teachers were Mark Ostoich, Dwight Parry, and Christopher Philpotts.

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### **Ronn Hall**

Dr. Ronn Hall's educational and professional careers have taken him across the country. Born in Salt Lake City, Utah, he began his undergraduate degree at the University of Utah with Lori Wike before transferring and finishing at the University of Cincinnati College-Conservatory of Music to study with William Winstead and Martin James. Dr. Hall went on to complete his MM and DMA at the University of Maryland studying with Sue Heineman, Erich Heckshire, and Fei Xie. Dr. Hall has performed with professional groups all over the United States including the Hawaii Symphony, studio recording work and substitutes with professional groups including the Utah Symphony/Utah Opera. An avid proponent of chamber music, Dr. Hall has performed in numerous chamber ensembles including a long stint in the Potomac Wind Quintet. Dr. Hall lives in Salt Lake City, Utah where he currently teaches, performs, and repairs instruments professionally.

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### **Sarah Hamilton**

Dr. Sarah Hamilton is Professor of Oboe at the State University of New York at Fredonia. She is principal oboe with the Western New York Chamber Orchestra and solo English Horn with the Erie Philharmonic. She has also performed regularly with Bach and Beyond, the Chautauqua Symphony, and the Buffalo Philharmonic. Dr. Hamilton has appeared as a soloist most recently with the Orchard Park Symphony, the Erie Philharmonic, the Western New York Chamber Orchestra, the Fredonia College Orchestra and Wind Ensemble, and at conventions of the IDRS. Dr. Hamilton holds a Doctor of Musical Arts degree from The Ohio State University and a Master of Music degree from Wayne State University where she studied with Robert Sorton. She holds a Bachelor of Music degree from the University of Western Ontario where her teachers included Shelley Heron, GERALYN GIOVANNETTI and Perry Bauman.

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### **Paul Hanson**

Paul has recorded and/or performed with Jon Batiste, Bela Fleck and the Flecktones, Billy Cobham, Taylor Eigsti, Wayne Shorter, Peter Erskine, Michael Manring, Cirque Du Soleil and countless other jazz and fusion artists as an improvising jazz fusion bassoonist. In 2008 Paul was invited to create his own role as electric improvising bassoonist in Cirque Du Soleil's ZED in Tokyo, Japan between 2008 and 2012. Paul has been featured with the Paul Drescher Ensemble, Napa Symphony Orchestra, Oakland Symphony Orchestra, St. Joseph Ballet Company. In January 2024, Paul premiered his self-composed electric bassoon concerto *Transitions-Electric Bassoon Concerto* with San Francisco's Symphony Parnassus conducted by Stephen Paulson.



### Jonathan Headen

Jonathan Headen, a seasoned educator and dedicated musician, hails from Atlanta, Georgia. With a 13-year career in middle and high school choral and musical theatre, Jonathan has cultivated a passion for music education. He holds a Bachelor's degree in Music Education from Valdosta State University, where he studied under renowned faculty members Dr. Matthew Morris and Dr. Scott Poole. Continuing his academic pursuits, Jonathan earned a Master's degree from Kent State University, mentored by David DeBolt. He further honed his skills at the Boston Conservatory, receiving a performance certificate under the guidance of Suzanne Nelson. Currently, Jonathan is pursuing an Artist Diploma at the University of Cincinnati College-Conservatory of Music, studying with esteemed bassoon pedagogues Martin Garcia and Christopher Sales.



### Christy Heber

Christy Heber has taught bassoon for over 25 years. She earned a Bachelor of Music in Music Education from East Carolina University and pursued post-graduate studies at Shenandoah and Old Dominion Universities. In Virginia, she performed with the Virginia Wind Symphony, Virginia Beach Symphony, Tidewater Winds, and in visiting Broadway productions. Thirteen years ago, Christy moved to Indiana and served as an assistant band director at Creekside Middle School in Carmel for two years. She now maintains a large bassoon studio of middle and high school students and founded the Varsity Bassoon Ensemble at Carmel High School. Her ensembles consistently receive Superior ratings at festivals, and her students regularly earn placement in honors, district, regional, and All-State bands. Outside of teaching, Christy enjoys running, cycling, and spending time outdoors.



### Abby Held

Dr. Abby Yeakle Held serves as the oboe professor at The Ohio State University, where she was appointed in 2021. As a performer, Held served as Associate Principal Oboe of the West Texas Symphony from 2017-2023. Held appears with orchestras in her region including the Columbus Symphony, Pro Musica Chamber Orchestra, Newark-Granville Symphony Orchestra, and Dayton Philharmonic. Held has performed internationally in Austria and Belgium, including a recital at the United States Embassy in Vienna, Austria. Dr. Held is also recognized for her unique research. As a Fulbright Scholar, Dr. Held studied the Viennese oboe, its history, traditions, current state, and cross-application to the French conservatory oboist. She is the first to publish on the topic in English, making her one of the foremost scholars on the Viennese oboe outside of the instrument's community.



### Pablo Hernandez

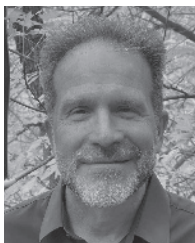
Pablo Hernandez is an enthusiastic oboist and dedicated music educator, currently serving as the Visiting Assistant Professor of Oboe at The University of Southern Mississippi. He has built a diverse performance career, appearing as a guest artist, soloist, and chamber musician both nationally and internationally. Dr. Hernandez has contributed to music education programs such as the Honduras Oboe Project and the Elevare Orchestral Music Festival. He frequently collaborates with his wife, cellist Romina Monsanto, in their duo, New Duobus, focusing on expanding the repertoire for cello and oboe. His notable recordings include "Portraits Bizarre" by C.L. Shaw and the award-winning film score for "Vento." An advocate for new music, he recently premiered "Arari: 5 Variations on Jeongsun Arirang." Hernandez received the American Prize with the Bear Lake Quintet and holds degrees from the University of Southern Mississippi, Baylor University, and the University of Northern Colorado.



### Joseph Hesseman

Joseph Hesseman is a graduate of the U.S. Armed Forces School of Music in Norfolk, Virginia and received a Bachelor of Music Education degree from Wright State University, where he was a music scholarship recipient and a concerto competition winner. In 2006, Joe was honored as one of Wright State University's outstanding music alumni. Joe's primary bassoon instructors/mentors include Mike Suman, Mike Scarini, Bert Corderman, Gunter Piesk, Bobby C. Hawkins, Theodore Atsalis, Richard Carnright, William Jobert, and Christopher Weait. He joined the Wittenberg University faculty in 1997.

## High Desert Winds



Thomas Priest serves as Professor of Bassoon and Director of Music Education at Weber State University in Ogden, Utah. He serves as Principal Bassoonist with Chamber Orchestra Ogden, NEXT Ensemble and is in demand as a freelance in Northern Utah. He previously served as Principal Bassoonist with the Jerusalem Symphony and Co-Principal Bassoonist with the Santiago Philharmonic. His work as a researcher, teacher, performer, and composer continues to inform his professional practice. Dr. Priest has actively pursued a research agenda that examines how individuals may function creatively as performers, listeners, improvisers and composers leading to peer reviewed articles. His educational research has been focused on developing frameworks for improvisation and composition in music classes and has led to publications in the Journal of Research in Music Education, Psychology of Music, The Music Educators Journal and the Bulletin of the Council for Research in Music Education.



Dr. Robert Bedont is a native of Taylorsville, Utah. He earned a BMus in music education from the University of Utah, and both MM and DMA degrees in bassoon performance from the University of Arizona. A dedicated educator, Dr. Bedont serves on the faculty at Salt Lake Community College where he teaches the bassoon studio and classes in music history and music theory. His private instrumental studio students consistently appear in regional, district, and state music ensembles. Dr. Bedont regularly performs as a freelance bassoonist with the Aspen Winds quintet, Ballet West Orchestra, Utah Wind Symphony, the Choral Arts Society of Utah, Salt Lake Symphony, and American West Symphony. His primary teachers have been Richard Chatelain, Roger Hicks, Jill Marderness, and Dr. William Dietz. When not performing or teaching you'll find Robert chasing his three kids and two dogs with his high school sweetheart, Allison.

Benjamin Bradshaw - see individual bio

Dr. Ronn Hall - see individual bio



### Aaron Hill

Dr. Aaron Hill serves as Associate Professor of Oboe and Chair of the Faculty Senate at the University of Nevada, Reno. He has previously held appointments teaching at the University of Wisconsin-Madison, University of Virginia, and James Madison University. He performs frequently with the Reno Philharmonic and Reno Chamber Orchestra. He recently released a solo album, Solitary Discourse, on Soundset Recordings, including four premiere compositions and a new oboe arrangement of J.S. Bach's "Partita No. 2 for Violin in D Minor." He earned his Bachelor of Music from the University of Michigan, Master of Music and Artist Diploma from Yale University, and Doctor of Musical Arts from James Madison University, studying oboe with Nancy Ambrose King, Richard Killmer, Stephen Taylor, and David Weiss. Dr. Hill plays a Fox Sayen oboe made in South Whitley, Indiana.



### Leonard Hindell

Leonard Hindell played bassoon in the New York Philharmonic from 1972 until 2005. He was previously a member of the Metropolitan Opera Orchestra. During the summers, from 1988 to 1992 he toured Japan and Hong Kong with the New York Symphonic Ensemble as soloist in Mozart's Bassoon Concerto. He has performed on the Lincoln Center "Great Performers" series with violinist Vladimir Spivakov. In 1993 he was invited by Zubin Mehta to join him and the Israel Philharmonic on their South American summer tour. He attended the High School of Music and Art, studying with Stephen Maxym and at The Manhattan School of Music and Art where he won the Harold Bauer Award. He teaches at The Special Music School, where his students range in age from Lower School through High School. An Honorary member of the IDRS, he has been the artistic director of the Glickman Popkin Bassoon Camp since 2019.



### Merideth Hite Estevez

An active freelancer and sought-after recitalist, oboist Dr. Merideth Hite Estevez has performed and taught throughout North and South America, Asia, and Europe. Orchestrally, she is currently the English hornist for the Chamber Orchestra of NY, and has also performed with PhillyPOPS, OperaDelaware, Metropolitan Opera (NYC), American Symphony (NYC) as well as innovative shows with cutting-edge groups like Experiential Orchestra (NYC). Her education has taken her all over the world—Cincinnati Conservatory of Music, Yale School of Music, Fulbright Scholar to Germany, and to The Juilliard School where she received her doctorate in oboe. When she's not playing oboe or writing, Merideth enjoys drinking matcha lattes and running (not at the same time). She hails from Abbeville, SC, but now lives in Bloomfield Hills with her husband, Rev. Edwin Estevez, daughter Eva, and son Eli.





### Keegan Hockett

Keegan Hockett is the Instructor of Bassoon at the University of Wisconsin – Platteville, St. Ambrose University, and an active orchestral musician across the Midwest. Keegan recently completed his DMA at the University of Iowa (BM) and earned his MM as a Henry Mancini Fellow at the University of Miami's Frost School of Music. During his studies at Iowa, Keegan had the unique opportunity to support university-wide community engagement and student success initiatives through graduate assistantships. He enjoys cultivating interdisciplinary connections and helping students realize their academic, professional, and personal goals. Keegan has previously appeared at the IDRS Virtual Symposium, NACWPI Conference, Kent Blossom Music Festival, National Orchestral Institute, and PRISMA. He is also the bassoon instructor for the IOWinds Alliance, a non-profit organization that offers programming to educate, inspire, and support young musicians across his home state.



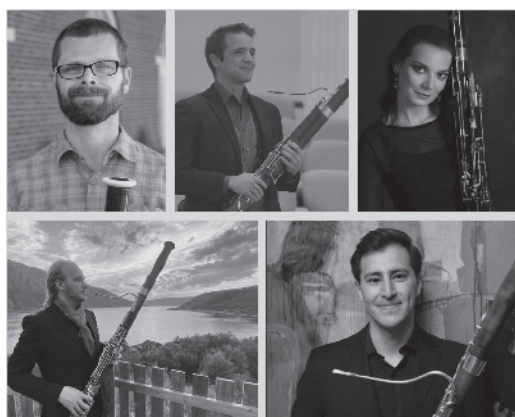
### Holger Hoos

Holger H. Hoos holds an Alexander von Humboldt Professorship in Methodology of Artificial Intelligence at RWTH Aachen University (Germany), as well as a professorship in machine learning at Universiteit Leiden, The Netherlands. He studied bassoon with Benedikt Manemann, Michael Held and Heiko Dechert, before deciding to pursue an academic career in computer science, where part of his work has been on topics in computer music. From his early teens, he regularly played the bassoon in orchestral settings and chamber ensembles; since 2019, he studies and plays the heckelphone. His public appearances as a heckelphonist include performances of Richard Strauss' Alpine Symphony at the Tonhalle Zurich in November 2022 and the world premiere of Graham Waterhouse's Perplexities after Escher as part of the Richard Strauss Festival in Garmisch-Partenkirchen in June 2024, where his recently published book *The Heckelphone: A Window into the History of Music* was also unveiled.



### Jennet Ingle

Jennet Ingle is principal oboist with the South Bend Symphony, and an active recitalist, concerto soloist, and freelance performer. As the owner and operator of Jennet Ingle Reeds, she makes and sells over two hundred handmade reeds every month to oboists all over the world and has helped hundreds of people with their own reed-making through her video channel, The Five Minute Reedmaker, her weekly online Reed Club and annual live Oboe Reed Boot Camps. Jennet has recently focused on building community for adult oboists. Her signature group program, the Invincible Oboist, demystifies instrumental skills and helps oboists to get past the struggle to find ease in their playing. Her 2022 book, "The Happiest Musician," encourages creatives to take agency in their lives and careers and not wait to be chosen.



### International Bassoon Ensemble

The International Bassoon Ensemble comprises bassoonists from around the world pursuing various career paths in music. Our mission is to expand the available repertoire for bassoon ensemble of all sizes.

2025 Members: Carlos López, Nick Ritter, Karolina Oma Rønnes, Kristian Oma Rønnes, Shawn Seguin



### Bradley Johnson

Dr. Bradley Johnson is Lecturer of bassoon at Eastern Michigan University and is an advocate of new music and promoter of diversity. He regularly performs music by underrepresented composers and has premiered numerous works by living composers. Johnson previously held an academic position as Adjunct Instructor of Bassoon at Northern Arizona University, where he co-hosted the 2024 IDRS conference. He is also a member of the 2025 IDRS Conference Artistic Committee. He has had an active performance career, having regularly performed with the Scottsdale Philharmonic, Flagstaff Symphony, The Phoenix Symphony, and the Lucerne Festival Contemporary Orchestra in Lucerne, Switzerland. He has also been a featured artist at numerous conferences such as IDRS, the Meg Quigley Symposium and Central Michigan University's Woodwind Festival. With each performance, Johnson strives to push the boundaries of what is possible on the bassoon.



### **Robert Jordan**

Dr. Robert Jordan, inventor of the Jordan Key, has presented recitals, master classes, and was a featured soloist on tours throughout the United States and Europe with the USAF Bands. Currently, he performs with the Saint Louis Symphony, Opera Saint Louis, Springfield (MO) Symphony, Edwardsville Symphony, and Greenville Symphony. He has performed with the Atlanta, Baton Rouge, Columbus, Dayton Philharmonic, Fox Valley, Milwaukee, Opera Columbus, Savannah, Springfield (OH), and West Virginia Symphony Orchestras. He holds degrees from Louisiana State University, the University of Michigan, The Ohio State University and a Performer's Certificate from UWM Institute of Chamber Music. Dr. Jordan held teaching positions at the University of Dayton, Denison University, Heidelberg College, Ohio State University, Tiffin University, UW-Milwaukee, Sinclair Community College, and is presently at Southern Illinois University-Edwardsville (SIUE), Southwestern Illinois College, and McKendree University.



### **Francisco Joubert Bernard**

Francisco Joubert Bernard is Second Bassoonist of the Louisville Orchestra and Lecturer of Bassoon at the University of Louisville. Originally from Puerto Rico, he completed his B.M. at the "Conservatorio de Musica de Puerto Rico" and has a M.M. degree from the Yale School of Music. Francisco was a Bassoon Fellow at the New World Symphony in Miami, Florida where he performed with renowned artists, including a solo performance for John Williams. Francisco has performed with orchestras including the Nashville Symphony Orchestra, Atlanta Symphony Orchestra, St. Paul Chamber Orchestra, and the Puerto Rico Symphony Orchestra. He was featured in the April 2024 volume of the International Musician. Beyond classical music, Francisco is interested in expanding the role of the bassoon in other genres 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 online.

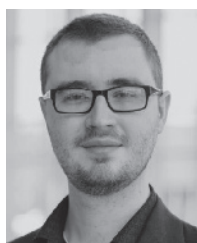


### **Rachel Juszczak**

Rachel Juszczak is the second bassoonist with Boston Lyric Opera, New Bedford Symphony, and Cape Symphony. As an active freelancer, she has performed with the Boston Symphony, Boston Pops Esplanade Orchestra, Rhode Island Philharmonic, Boston Ballet, Boston Philharmonic, Vermont Symphony, Opera Maine, and other ensembles in the New England area. In addition to orchestral work, Rachel has been a finalist in both the Arriaga (Stamford, CT) and Coleman (Pasadena, CA) Chamber Music Competitions. Rachel is the bassoon instructor at Longy School of Music, Concord Academy, Weston Public Schools, Natick Public Schools, and additionally maintains a private studio around the Greater Boston area. She holds a Master of Music degree and a Performance Diploma in bassoon performance from Boston University and earned her Bachelor of Music degree in bassoon performance from Butler University, Indianapolis. Her principal teachers include Richard Ranti, Suzanne Nelsen, and Dr. Doug Spaniol.

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## **Juukbox Trio**



Jake Hutchinson (he/it) is an oboist, performer, and teacher currently pursuing his DMA at the University of Illinois Urbana-Champaign. In 2024, he was featured in a residency through the New York Philharmonic in which the flute, oboe, and piano group Ensemble 2-2-1 performed a tour across various locations in New York City, including the Aaron Copland School of Music-Queens College. His focus includes the promotion of diversity and inclusion in the field of music. Recently he performed an English horn recital featuring works by composers from groups historically underrepresented in classical music. A dedicated lover of contemporary works, he has premiered numerous works throughout his career. Jake received his master's degree from Oklahoma State University and bachelor's degree from the University of Florida. His primary teachers include Professor John Dee, Dr. Andrew W. Parker, and Dr. Leslie Odom.



Wesley Boehm is a third-year ABD student and teaching assistant pursuing a degree in Oboe Performance and Literature at the University of Illinois. He maintains a private studio of music education majors and non-majors, and teaches oboe studio classes, reed making, English horn class, Oboe Methods, and coaches chamber music. Before Illinois, Wesley earned a master's degree from the University of Kansas—where he also served as a teaching assistant—and a Bachelor of Music in Performance from the University of Wisconsin-Eau Claire. Outside the classroom, he is an active performer and chamber musician across Central Illinois, performing on oboe, English horn, and Baroque oboe. He has appeared with the Kansas City Symphony, Springfield (MO) Symphony Orchestra, Champaign-Urbana Symphony Orchestra, Illinois Symphony Orchestra, Heartland Festival Orchestra, and other regional ensembles.



Kaitlyn Dunn is currently pursuing her artist diploma degree in oboe performance at the University of Illinois at Urbana-Champaign. She holds a master's degree from the University of Illinois in oboe performance and two bachelor's degrees in music from the University of North Carolina at Greensboro, in oboe performance and flute performance, and a diploma in audio engineering from the School of Audio Engineering institute. Kaitlyn's primary oboe teachers include Professor John Dee, Dr. Ashley Barret and Dr. Keith Sorrels. She has recently played with the Champaign-Urbana Symphony, Millikin-Decatur Symphony Orchestra, Sinfonia da Camera, Illinois Bach Society, the UIUC Wind Symphony, the UIUC Symphony Orchestra and the Danville Symphony.



### **Katy Kammeyer**

Ms. Kammeyer joined the Bozeman Symphony as Director of Development in January 2025 after serving as Executive Director of the Berkeley Symphony, where she oversaw full operations, led major-gift fundraising, and served as artistic partner to the Music Director. She has held leadership roles with The Philadelphia Orchestra, Los Angeles Chamber Orchestra, Rochester Philharmonic, and the Longy School of Music. Kate began her career with educational institutions and festivals, including the Manhattan School of Music, Interlochen, National Repertory Orchestra, and the Aspen Music Festival. She holds degrees in oboe performance from SUNY Purchase, the Hartt School, and the University of Iowa, along with a certificate in Change Management from Cornell University. Kate is an alum of the Orchestra Essentials Program, the Emerging Leaders Program, and the 2023-2024 inaugural cohort of the Anne Parsons Leadership Program, all through the League of American Orchestras.



### **Galit Kaunitz**

Oboist Galit Kaunitz is the Assistant Professor of Oboe at Colorado State University. She is an active orchestral musician, performs solo and chamber music recitals, and co-created the Double Reed Dish podcast. Galit explores themes of culture and identity through her solo and chamber music recitals. She is dedicated to expanding the canon to include works by underrepresented and displaced composers, and enthusiastically collaborates with composers to commission new works. She can be heard on the album *All Are Welcome*, which features new commissions for oboe and bassoon by Connor Chee, Brin Solomon, Mason Byner, and Kate Pukinskis. Galit is also uncovering the legacy of composer Elizabeth Gyring through performing and recording her works. Galit is grateful to have studied under Eric Ohlsson, Rebecca Henderson, Humbert Lucarelli, and Marilyn Krentzman. Galit is a Marigaux artist and plays on a Marigaux 901/901p.



### **Natasha Keating**

Natasha Keating earned her Bachelor of Music degree from Brigham Young University and her Masters and Doctoral degrees from Indiana University. Her primary teachers include Geralyn Giovannetti, Linda Strommen, Roger Roe, and Meg Owens. She maintains an active freelancing schedule all over the United States on both modern and baroque oboes. Natasha has previously taught at the University of Illinois-Springfield and Eastern Illinois University. Natasha is passionate about music theory education and enjoys maintaining an awareness of music theory concepts in the repertoire she performs and teaches to her students. She believes that understanding the theory behind the music we play is the key to musical expression and loves to share this passion with her students. She lives in Oregon with her husband, Logan, and their three children, Molly, Oliver, and Maxwell.



### **Jennifer Kirby**

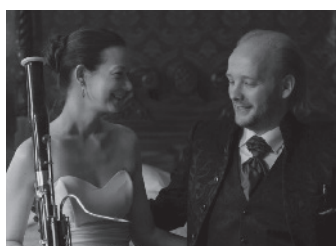
Jennifer Kirby is a versatile freelance oboist based in Bloomington, Indiana, performing on both modern and historical oboes. She holds positions with the Terre Haute Symphony, Owensboro Symphony, Columbus Indiana Philharmonic, Lafayette Symphony, and Kentucky Symphony. On period instruments, she serves as second oboe with the Indianapolis Baroque Orchestra and regularly performs with the Bach Collegium (Fort Wayne), Madison Bach Musicians, and the Bloomington Bach Cantata Project, where she has also directed. Jennifer is a member of the Prism Winds quintet and a collaborator on ZREO Studios' VGMCON award-winning album *Fair Winds & Following Seas*. She earned her Bachelor of Arts in Music from Northwest Missouri State University and her Doctor of Music in Oboe, with a minor in Historical Winds, from Indiana University. Her primary teachers include Linda Strommen, Roger Roe, Christopher Gibson, and the late Washington McClain and Michael McCraw.



### **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. In demand as a chamber musician, Kolkay is an artist of the Chamber Music Society of Lincoln Center, and regularly performs across the country as both concerto soloist and recitalist. Kolkay's recent record, *Red Maple* (Bridge Records), features music for bassoon and strings by Joan Tower, Mark-Anthony Turnage, Russell Platt, and Judith Weir performed with the Calidore String Quintet. His recording of Christopher Rouse's Concerto with the Albany Symphony was also released in 2024. Kolkay is Associate Professor at the Vanderbilt University Blair School of Music and was the recipient of the 2024 Ellen Gregg Ingalls Award for teaching. He studied with Frank Morelli, John Hunt, Jean Barr, and Monte Perkins, and is a native of Naperville, Illinois.

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### **KOR & KOR**

Karolina Oma Rønnes and Kristian Oma Rønnes (KOR & KOR) both started their studies in their home countries, Poland and Norway, and then continued their education in Germany. Their first performance as a bassoon section was with Mendener Kammerphilharmonie in Germany, and since then they have performed together in several professional orchestras and award-winning ensembles. Today they are both established in Gdansk. Kristian is the Principal Bassoonist of The Baltic Opera and Karolina is the bassoon teacher in the Feliks Nowowiejski Music School.

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### **Jillian Kouzel**

Dr. Jillian Kouzel is the newly appointed Assistant Professor of Oboe at the University of New Mexico. An advocate for new music, she has commissioned and premiered numerous works, most recently *Quiet Triumph* by Karalyn Schubring. She is an active freelance musician and previously held the position of utility oboe and English horn with the Lima Symphony Orchestra. Kouzel frequently performs with the Illinois, Heartland Festival, and Peoria Symphonies, and has appeared as a soloist across the U.S. and internationally. Her recordings include The Wind Ensemble Music of Arnold Rosner and Fernande Decruck Concertante Works. She performed in internationally recognized festivals such as the New York String Orchestra Seminar and National Repertory Orchestra. Kouzel previously served as Assistant Professor of Oboe at Illinois State University. She holds a DMA and dual MM degrees from the University of Michigan, and a BM from the University of Texas at Austin.

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### **Matt Kowalczyk**

Matthew Kowalczyk is second bassoon and orchestra librarian of the Quad City Symphony Orchestra and instructor of bassoon at Augustana College. Matthew regularly performs with other area orchestras, including the Des Moines Symphony Orchestra and Orchestra Iowa. As a chamber musician, he has performed throughout the USA and China as the bassoonist fellow of the Fred Fox Graduate Wind Quintet of the University of Arizona. Matthew maintains a bassoon studio, and his hard-working students have enjoyed success in auditions into all-state honor ensembles, youth orchestras, and collegiate admissions throughout the Midwest. Matthew has also given masterclasses, coached school sectionals, and adjudicated solo competitions in his communities in the Quad Cities, Iowa City at University of Iowa, and in the Chicagoland area. He holds a Master of Music degree from the University of Arizona and a Bachelor of Music Education degree from Illinois State University.

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### **Caitlin Kramer**

Oboist Caitlin Kramer is based in Southwest Michigan and is proud to teach the oboe studio at Hope College. Caitlin is a passionate oboe educator and enjoys working with students from beginners to professionals alike. Adept at not only the oboe but also English horn and Oboe d'Amore, Caitlin enjoys performing in a number of orchestras including South Bend Symphony Orchestra, Southwest Michigan Symphony Orchestra, Holland Symphony Orchestra, and West Michigan Symphony Orchestra. After 10 years on the Las Vegas Strip playing for stars including Hugh Jackman, Johnny Mathis, Evanescence, Seth Macfarlane, Amy Grant, Weird Al Yankovic, and more- Caitlin is delighted to once again be situated in her home state of Michigan. She sends love to her husband, son, family, and students. Caitlin is a Yamaha performing artist and plays on YOB-841 LT and KLT oboes.

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### **Jeanine Krause**

Jeanine Krause performs with orchestras and as a soloist in North America, Europe, and worldwide. In addition, her own ensembles, The Sprightly Companions and Symphonie des Dragons enjoy lively performing schedules. Together with colleague Geoffrey Burgess, she established the IDRS Baroque Band and currently chairs the newly formed IDRS Historical Performance Committee.





### Lab Duo

Fernando Zúñiga-Chanto, bassoonist, and Orquidea Guandique-Araniva, violist and violinist, joined forces to create Lab Duo in 2007 to embark on an extraordinary musical journey. This ensemble has captivated audiences with their unique blend of instruments and innovative performances. Driven by their passion for exploring unconventional musical combinations, they ventured into the realm of viola and bassoon, and violin and bassoon music. This rare pairing allowed them to showcase the rich timbres and expressive possibilities of these often-overlooked instruments. Recognizing the scarcity of existing repertoire for their ensemble, Fernando and Orquidea took it upon themselves to expand the musical landscape, by commissioning new works on one hand and adapting existing compositions to suit their unique instrumentation on the other. They have performed as a duet in many recital halls in Costa Rica, United States and Europe.



### Edwin Lacy

Edwin Lacy retired from full-time teaching in 2008, but he has continued as Instructor of bassoon and saxophone at the University of Evansville, as well as Instructor of bassoon and oboe at Southern Illinois University in Carbondale. He holds the Bachelor of Music Education degree from Murray State University and the Master of Music in Bassoon and Doctor of Music in Woodwinds from Indiana University. Dr. Lacy served as principal bassoonist of the Evansville Philharmonic Orchestra for 54 years and continues to perform in various regional orchestras. He has been a member of the IDRS since the inception of the organization in 1972. He was Secretary of the IDRS for three terms and has been program chairman and host of two of the Society's annual conventions, in Evansville in 1977 and at Indiana University in 1994.



### Sonja Larson

Sonja Larson was born in Misawa, Japan, to a military family and grew up living around the world. Sonja began playing the bassoon in middle school and continued through high school. After graduating high school, Sonja attended Washington State University from 2010-2014, earning her B.M. in Music Education, and studying with Dr. Ryan Hare. She then pursued a Master's Degree in Bassoon Performance from Ithaca College, studying under Lee Goodhew Romm and Glenn Einschlag from 2015-2017. In 2017, Sonja enlisted in the U.S. Army as a musician and took lessons with Derek Bannasch at the Army School of Music. Sonja has been serving as an Army Musician for eight years and has performed in concert bands, wind quintets, and other small ensembles in South Korea, Texas, and currently in Colorado Springs, where she lives with her husband, Andrew, and cats, Queen City and Invercargill.



### Kim Laskowski

Kim Laskowski, Associate Principal Bassoon of the New York Philharmonic from 2003 to 2023, is an acclaimed performer and educator. A Brooklyn native, she studied at the High School of Music and Art and The Juilliard School, earning the Walter and Elsie Naumburg Award. She later studied in Paris on a Fulbright grant with Maurice Allard at the Conservatoire National Supérieur. Laskowski has performed with the Orchestra of St. Luke's, American Symphony Orchestra, and the Mostly Mozart Festival Orchestra, and appears on numerous recordings, including two platinum albums with 10,000 Maniacs. An active chamber musician, she has recorded with Music Amici and performed at Tanglewood, Aspen, Bowdoin, and international festivals. She has taught master classes worldwide and served as a guest artist for the New World Symphony and Sphinx Organization. She is currently on the faculties of Juilliard and the Manhattan School of Music. She lives in Manhattan and Patmos, Greece.



### Mark Lauer

Mark Lauer is principal bassoonist of the Northwest Florida Symphony Orchestra and second bassoon with the Columbus Symphony Orchestra (GA). He is a bassoon faculty member at the University of Missouri-St. Louis and Lindenwood University in St. Charles, Missouri. Mark has performed with the Kansas City Symphony, Chattanooga Symphony and Opera, Orlando Philharmonic, Atlanta Pops, Pensacola Symphony, Panama City Symphony (FL), Tallahassee Symphony, Valdosta Symphony (GA), Augusta Symphony (GA), Ocala Symphony (FL), Symphony of Northwest Arkansas, Arkansas Philharmonic, and Missouri Symphony Orchestra. A native of Jefferson City, Missouri, Mark earned a Bachelor of Music and Performer's Certificate from the University of Missouri-Kansas City Conservatory and a Master of Music from Florida State University College of Music. His teachers include Jeff Keesecker, Marita Abner, and Dr. Steven Houser.



### **Doron Laznow**

Doron Laznow is the Second Bassoonist of the Buffalo Philharmonic Orchestra. He has performed across North America, Europe, and Israel as a soloist, orchestral, and chamber musician. Doron has appeared with numerous ensembles, including the Philadelphia Orchestra, The Syracuse Orchestra, Louisiana Philharmonic, Israeli Philharmonic, Jerusalem Symphony, and Israel Contemporary Players. He won first prizes at the 2017 Aspen Music Festival Woodwind Competition and the 2016 Kfar-Saba Woodwind Competition. Doron holds a Bachelor of Music from the Curtis Institute of Music and a Master of Music from the Shepherd School at Rice University. He also received the Buchman-Mehta School of Music Orchestral Excellence Award and the America-Israel Culture Foundation scholarship. His teachers include Daniel Matsukawa, Benjamin Kamins, and Richard Paley. Outside of music, Doron enjoys hiking, reading, and soccer. He also has a passion for composing and arranging music.

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### **Youn Joo Lee**

Youn Joo Lee currently holds the position of Associate Principal Oboe with the Seoul Philharmonic Orchestra. In addition, she serves as an adjunct professor at the Korean National University of Arts and as a visiting professor of oboe performance at Suwon University. As a distinguished soloist, Dr. Lee frequently performs at the Seoul Arts Center and recently presented a recital at the 2024 IDRS Conference in Arizona, where she premiered *The Goblins* for oboe and piano by Donald Reid Womack. Dr. Lee holds a Doctorate in Music from Indiana University, a Master's degree from the Manhattan School of Music, and a Bachelor's degree from Seoul National University.

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### **Kristin Leitterman**

Dr. Kristin Leitterman, a solo artist of oboe and voice, defies modern convention by bringing exciting and unusual programs to audiences. She has performed works using both oboe and voice that she commissioned from Michael Thomas Fomai, Whitney George, and Lyle Davidson in major venues worldwide and throughout the United States. As Assistant Professor of Oboe at Arkansas State University, she teaches oboe, bassoon, and double reed techniques, and coaches chamber ensembles. She also serves as director of the Lucarelli Oboe Master Class, a weeklong workshop founded by Humbert Lucarelli. Leitterman has presented research on various composers at conferences and schools both nationally and internationally. She holds degrees from the City University of New York's Graduate Center, the Hartt School, New England Conservatory, and the UMKC Conservatory. Her primary teachers include Humbert Lucarelli, Mark McEwen, and Barbara Bishop.

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### **Ann Lemke**

Dr. Ann Lemke has a multi-faceted career as a performer (oboe, oboe d'amore, and English horn), teacher, and scholar of women composers. Her album "Oboe Salon," with pianist Amanda Sabelhaus, features beautiful, little-known chamber music by women composers of the 19th century. Ann is Principal Oboist with the Rochester (MI) Symphony Orchestra and with the International Symphony Orchestra, where she gave the U.S. and Canadian premiere performances of the Grandval Concerto (Lencses edition). A native of Metro Detroit, Ann Lemke maintains a thriving private studio, is Oboe Instructor at Cranbrook Schools, and taught Women in Music at Oakland University. A Fulbright scholar to Germany and a Yale University Beinecke Fellow, she has numerous publications on women composers. She studied with Elaine Douvas at the Manhattan School of Music before completing a doctoral degree at Indiana University. Please see [lemkestudio.com](http://lemkestudio.com).

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## **Les Écuries Du Roy**

Les Écuries Du Roy, a baroque ensemble, was founded in 2016 with the purpose of performing the great chamber music literature of the 17th and 18th centuries for winds. In our present configuration of six musicians, Les Écuries performs the great Baroque solo and trio sonata literature. The name Écuries, literally "stables" in French, refers to the fact that the original players of the oboe, bassoon, flute and recorder at the court of Louis XIV were attached to the King's cavalry, and thus were at the same pay grade as stablehands!



Christopher Brodersen, baroque oboe and baroque bassoon, pursued undergraduate and graduate degrees in music history, vocal performance and musicology at the University of Michigan and Wayne State University. He began playing the baroque oboe in 1976, after attending a lecture-recital given by Bruce Haynes, with whom he later studied. His other teachers on baroque oboe include Stephen Hammer and Marc Schachman. In addition to his musical pursuits, Chris is a builder of historical keyboard instruments (harpsichord, clavichord and fortepiano) and is active in music journalism. He was the Review Editor of *Continuo Magazine* from 1995 to 1999, and in 2013 contributed 13 articles to the Second Edition of the *Grove Dictionary of Musical Instruments*. Chris is on the staff of *Fanfare Magazine*, and is a regular contributor to *The Double Reed*, the journal of the IDRS. Chris has been a presenter at the 2017, 2019, and 2022 IDRS conferences.



David Schreiner, baroque bassoon and recorder, has given recitals throughout the United States and Canada on both modern and baroque bassoon. He has commissioned new works for modern bassoon, and has been heard on Michigan Public Radio and the Canadian Broadcasting Corporation. He has been a presenter on baroque and modern bassoon at several IDRS conferences, most recently in 2022. David has held the post of principal bassoon with the Flint Symphony, Michigan Opera Orchestra, Michigan Chamber Orchestra, Ann Arbor Symphony, Hillsdale Symphony, and the Birmingham Theater Orchestra. He has appeared on modern bassoon with the American Ballet Theater, the Boston Ballet, the Toledo Symphony, the Windsor Symphony, and on baroque bassoon with Tafelmusik Baroque Orchestra in Toronto. David's primary baroque bassoon teacher was Michael McCraw; his primary modern bassoon teachers were L. Hugh Cooper, Charles Sirard, and Robert Barris.

Linda Munch, Soprano; Janet Cannon, Viola da Gamba; Diana Munch, Harpsichord – see [ids2025.org](https://ids2025.org)



### **Nora Lewis**

Oboist Nora Anderson Lewis is Associate Professor of Music and Associate Dean of the Faculty at Lawrence University in Appleton, Wisconsin. She is the author of "Notes for Oboists: A Guide to the Repertoire" (Oxford University Press, 2025). Lewis was a member of the PEN Trio, performing extensively nationally and internationally to promote new works for reed trio. Lewis has performed as a guest oboist with the Chicago Symphony Orchestra, on the Chicago Symphony Orchestra's "Music Now" series, Boston Lyric Opera, Alarm Will Sound, and the International Contemporary Ensemble. She has performed/presented at IDRS conferences, the College Music Society's national and international conferences, The Midwest Clinic, and at state music education conferences. She received degrees from Lawrence University (BMus performance and BA philosophy), Yale School of Music (MM), and Northwestern's Bienen School of Music (DM). She enjoys the outdoors and walked the Camino de Santiago starting in Lisbon.



### **Mark Lindeblad**

Mark Lindeblad, pianist collaborator, has been a musician since his earliest years, starting out as a pianist and piano accompanist, and then also becoming a bassoonist. He received his education at Wichita State University, Moody Bible Institute, and Roosevelt University. His teaching work on piano and bassoon has included the Merit music program, Trinity International University, Concordia University, and Glenbard South High School. Mark is currently principal bassoonist with the Southwest Symphony, has also performed with the Northbrook, Lake Forest, Grant Park, and Lake Forest Symphonies, and maintains his primary teaching studio at his home in Chicago.

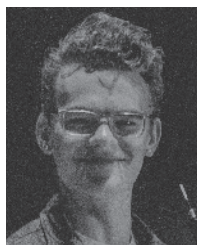
## **The Little Apple Oboe Quartet**



Natalie Myers is a freelance oboist and English horn player, reedmaker, composer, and music educator. She is currently studying with Alyssa Morris at Kansas State University, pursuing her PhD in Music Curriculum and Instruction, and will serve as her sabbatical replacement in the Spring. She TA's aural skills and conducting, and works as a primary administrator for the school's arts outreach program. Natalie also holds a master's degree in oboe from the University of Illinois and bachelor's degrees in music education and oboe performance from the University of Missouri-Kansas City. Natalie is passionate about composing and premiering new music for the oboe and English horn, teaching music theory and aural skills, and sharing the joy of music through education and performance.



Kelsey Farr is an Oboe Graduate Assistant pursuing a Master of Music in performance at Kansas State University, where she studies with Dr. Alyssa Morris. At KSU, she is the principal oboist of the Symphony Orchestra and plays English horn in the Wind Ensemble. Beyond her university experience, Kelsey is a professional oboe reed maker for MKL Reeds. Kelsey received her Bachelor of Music in oboe performance and Digital Media Certificate from the University of Texas at Arlington, where she served as principal oboist of the Symphony Orchestra and Wind Symphony for several years. She made her debut as a soloist in 2024 with the UTA Wind Symphony. During her undergraduate career, Kelsey had the opportunity to work with oboe specialist Carlos Coelho. She also maintained a full studio of oboe students all throughout the DFW metroplex. Her previous oboe instructors include Prof. Melissa Bosma, Gina Ford, and River Sprinkle.



Colby Stevens is an oboist and musicologist based in Kansas City, MO. He is currently getting an Artist's Certificate in Oboe and a Masters of Musicology at UMKC. He is studying oboe with Celeste Johnson and musicology with Dr. Andrew Granade. He is also studying baroque oboe with Dr. Adam Shapiro. Colby has a Bachelors in Music from Snow College where he studied oboe with Luca Florin and Mary Lynch Vanderkolk, as well as Masters in Music from Kansas State University where he studied oboe with Dr. Alyssa Morris and musicology with Dr. Craig Parker. Colby can be seen playing oboe with many regional orchestras in Kansas including the Salina Symphony, where he holds the second oboe position. He also frequently presents at regional chapters of the American Musicological Society. His research interests include queer American composers of the 20th century and gender discourse in popular music.



Lucas Reed is a freelance oboist in the Manhattan, Kansas area and a current Master's student at Kansas State University studying oboe and composition under Dr. Alyssa Morris. He received his Bachelor of Music in Oboe Performance and Bachelor of Music in Theory & Composition from Eastern Kentucky University in Richmond, Kentucky, where he studied oboe with Dr. Julie Smith and composition with Dr. Thomas Couvillon. He currently performs across the state of Kansas, including frequently performing with the Salina Symphony, Hutchinson Symphony, Manhattan Symphony, Manhattan Municipal Band, Bethany Oratorio Society, and Flint Hills Chamber Orchestra. While at Kansas State University, he performs frequently with the KSU Concert Bands, KSU Symphony Orchestra, and as a representative of the KSU Oboe Studio.



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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. Currently, she serves as Associate 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 the Associate Professor of Bassoon at Valdosta State University. She received her BM in Music Education as well as her MM in Music Performance from the University of Florida and her DMA 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.



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### **Heather Macdonald**

Praised for her "intimate and evocative" renditions (WholeNote) and "remarkable displays of virtuosity" (Textura), Dr. Heather Macdonald is in high demand as an oboist. Past orchestral highlights include the Colorado Symphony, Niagara Symphony, Windsor Symphony, Kitchener-Waterloo Symphony, Bermuda Chamber Choir, and Sinfónica Azteca. Her 2024 album "That Place, Darling" shatters genre conventions with new commissions, contemporary gems, and jazz standards.



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### **Graham Mackenzie**

Dr. Graham Mackenzie is principal oboist of the London Symphonia, Niagara Symphony, and Windsor Symphony. He has also performed with orchestras in Chicago, Indianapolis, Kitchener-Waterloo, Montreal, Toronto, and Winnipeg, and has been a member of the Tanglewood Music Centre, Music Academy of the West, National Repertory Orchestra, and Civic Orchestra of Chicago. A frequent concerto soloist, he has performed concertos by Bach, Marcello, Martinu, Mozart, Strauss, Vaughan-Williams, and Vivaldi. A passionate teacher, he has served as oboe instructor at Stephen F. Austin State University and Wilfrid Laurier University, and maintains a studio of private students. He holds a Doctor of Music from Indiana University, studying with Linda Strommen and Roger Roe, a Master of Music from DePaul University, studying with Eugene Izotov, and a Bachelor of Music from Wilfrid Laurier University, studying with James Mason. Outside of music, he enjoys raising his son Jasper, running, and table tennis.



## Madera Viva - Bassoon and Marimba Duo



Carlos Felipe Viña currently serves as Instructor of Bassoon at the University of Alabama. He is an active performer in several professional orchestras in South Florida and the Gulf Coast, having performed with Naples Philharmonic, Opera Naples, South Florida Symphony Orchestra, Florida Grand Opera, and Palm Beach Symphony, among many others. In addition to his teaching and performing, he is a co-founder of the "Florida Bassoon Bash," a series of free masterclasses open to all bassoon students and band directors. Dr. Viña has been the recipient of numerous awards, prizes, and scholarships, including appearing as a soloist with Orquesta Filarmonica del Valle, Orquesta Sinfonica E.A.F.I.T, and Lynn Philharmonia. Dr. Viña holds a Doctorate of Musical Arts in Bassoon Performance from the University of Miami Frost School of Music, a Master's of Music Performance from Lynn University and a Bachelor's degree in Bassoon Performance from the Universidad Nacional de Colombia.

Karlyn Viña, Percussion – see [idrs2025.org](https://idrs2025.org)



### Kelsey Maes

Dr. Kelsey Maes currently serves as a Format and Curriculum Advisor in the Graduate College at Arizona State University, and teaches at Phoenix College and ASU's downtown campus. Within IDRS, she is a member of the Chamber Music Committee. She holds a Doctor of Musical Arts, Music Theory Pedagogy Certificate, and Master of Music from Arizona State University, and a Bachelor of Music from the University of Illinois. She studied oboe with Martin Schuring and John Dee. As an active freelance musician, she has performed with orchestras across the country along with competing at the 2023 Coltman and Fischhoff national chamber music competitions. In July 2024, she presented her DMA research on alternative natural materials for oboe reeds at the IDRS Conference, and she is working on a series of articles based on this research to submit for publication in *The Double Reed*.



### Curtis Magee

Curtis Magee is a freelance bassoonist and private bassoon and saxophone teacher. He completed his Bachelor of Music in Bassoon Performance at Wright State University and his Master of Music in Bassoon Performance at the Cincinnati College-Conservatory of Music. His teachers include Joseph Hesseman, William Jobert, and Marty Garcia. Curtis lives in Centerville with his wife and two children.



### Erin Mallard

Erin Mallard (formerly Webber) holds the position of assistant professor of practice at the University of Texas at San Antonio, where she leads a growing oboe studio. She also maintains a private studio and operates a thriving online reed business. Mallard is an active freelance musician in the San Antonio area. She plays oboe and English horn regularly with the San Antonio Philharmonic and other area ensembles. She holds the position of principal oboe with Symphony Viva and is a founding member of the San Antonio Harmonie Ensemble. She also plays baroque oboe and is a member of Sonido Barroco San Antonio. Her mentors include Dr. Michele Fiala, Martin Schuring and David Weber. Her composition for oboe, English horn and piano, *Overheard on a Saltmarsh*, is available through Trevco Music.



### Clara Manaud

Raised in a family of musicians, Clara began studying the bassoon at age six at the Conservatoire de Bordeaux. At seventeen, she entered the class of Carlo Colombo at the Conservatoire National Supérieur de Musique de Lyon, earning her master's degree with special mention. She continued her studies with Dag Jensen in Munich, completing a second master's in contemporary music. Clara held the solo bassoon position with the Copenhagen Philharmonic for two years before joining the Iceland Symphony Orchestra in the same role. She has also performed with major European orchestras including the Orchestra dell'Accademia Nazionale di Santa Cecilia, Gewandhaus Leipzig, and l'Orchestre de l'Opéra de Lyon. Clara has received awards such as "Meilleur Talent" at the Concours Talents Classique 2018, a Golden Medal at the Manhattan Competition 2019, and 2nd prize at the Gillet-Fox Competition 2022. She is a Püchner artist and plays a Superior model bassoon with a dark finish.



### **Ashley Mania**

Bassoonist Ashley Mania is establishing a diverse career in both modern and early music performance. Combining two drastically different styles of music performance, she is keen on being able to bridge them. Mania has extensively studied modern bassoon techniques, holding post graduate degrees from Bowling Green State University. Her time there also led her to performing on many period instruments such as the recorder, shawm, crumhorn, and even the rackett. Mania's interest in early instruments has brought her to New York City where she is performing both modern and historical bassoon.

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### **ToniMarie Marchioni**

Oboist ToniMarie Marchioni enjoys a varied career as a performer, educator, and arts advocate. She appears frequently as a guest musician with orchestras around the country, including the Philadelphia Orchestra, National Symphony, Cincinnati Symphony, Nashville Symphony, among others. She has also been a featured artist at the Moab Music Festival (Utah), in Carnegie Hall's Collected Stories Festival, for the Stefan Wolpe Society, and at New York's leading contemporary music venue Spectrum. A member of the Maribo Trio (Lexington, KY), IRIS Collective (Memphis, TN) and Decoda (New York, NY), she is also an alumnus of Ensemble Connect/The Academy. For the 2017-18 season, she was the Acting Second Oboe for the National Symphony Orchestra in Washington, DC. Dr. Marchioni's first commercial album was released in 2022 on the Centaur Label. Currently Professor of Oboe at the University of Kentucky, she holds degrees from Harvard (BA) and the Juilliard School (MM and DMA).

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### **Andrew Marlin**

A passionate educator, Andrew Marlin's career began when he first started building up bassoon sections in programs throughout the northwest suburbs of Chicago. In turn, he's created a full time teaching career with many students going on to the finest music schools with competitive scholarships. He's also the bassoon instructor for Chicago Summer Opera's Orchestra Program where he teaches lessons, masterclasses, chamber music coaching, and workshops. He's the founder, music director, arranger, and conductor for his Summer Bassoon Workshop. The workshop is bassoon ensemble chamber music program that exposes young bassoonist to the world of music and is made up of his most eager students from his studio. As a performer, Mr. Marlin has been actively freelancing primarily playing with Opera Festival Chicago, Oistrakh Symphony of Chicago, Northbrook Symphony, and is a Core Artist with CHAI Collaborative Ensemble. He has also performed with the Las Vegas Philharmonic and Seattle Symphony.

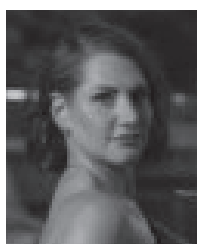
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### **Vincent Martinez**

Dayton, Ohio native Vincent TyRaudel Martinez (they/them): bassoonist, educator and thoughtful spirit towards the promotion of diversity in the arts. Having held positions teaching privately, as assistant band director at Berry Intermediate in Lebanon, Ohio, and two summers as a woodwind teaching assistant at Interlochen Fine Arts Camp; Vincent strives to foster engaging and brave spaces for expression. An avid performer and promoter of diversity through new music, Vincent has commissioned works from composers Gilbert Galindo and Noah Green as well as being a member of the Double Reed Dish consortium. Currently a Teaching Artist Fellow with the Wisconsin Conservatory of Music, Vincent aims to continue to engage in new music, both from their peers and composers abroad. Through this they strive to impact their communities in a way that makes the world brighter, one note at a time.

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### **Katie Martz**

Katie Martz received her undergraduate from Shepherd University in 2004, where she performed with the wind ensemble, preparatory orchestra, chamber ensembles, chamber choir, jazz ensemble, and Ram Band Drumline. Martz taught 6th and 7th grade English Language Arts and Reading to students receiving special education and English as a Second Language services. In 2020, Katie left the public education classroom to focus on her musical career full-time. Katie plays principal bassoon with the Symphony of the Hills Orchestra and performs with the Orchestra of the Incarnate Word, and Alamo City Symphony Viva. Katie is the owner of Outer Loop Bassoon, a music studio based in Floresville, TX that provides affordable private instruction and bassoon reeds to young musicians located outside of San Antonio's Loop 1604. Her teachers include Scott Cassada, Sabrina Stovall, and Sharon Kuster.

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### **Elizabeth Starr Masoudnia**

Elizabeth Starr Masoudnia, solo English hornist of The Philadelphia Orchestra since 1995, has toured the globe with the Orchestra to wide critical acclaim with many of the world's finest conductors. A strong proponent of commissioning and performing solo and chamber works for the English horn, she recently released her first album of works for solo English horn. Previously, she was featured on an album of Beethoven and Triebensee oboe trios. Ms. Masoudnia is on the faculty of Temple University and the Philadelphia International Music Festival, where she teaches oboe and English horn and coaches chamber music. A native of Philadelphia, Ms. Masoudnia graduated from the Curtis Institute of Music, where she studied oboe with John de Lancie, former principal oboe of The Philadelphia Orchestra. She is a Lorée artist.

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### Emily Mastenbrook

Born in Kalamazoo, Michigan, Emily Mastenbrook (she/they) currently plays with the Sarajevska Philharmonika in Sarajevo, Bosnia. Emily completed her Masters in Music at Michigan State University under the tutelage of Professor Michael Kroth. She has toured internationally, and presented on playing-health topics. Emily earned a dual Bachelors degree from Western Michigan University in Bassoon Performance and Spanish. They currently work as a first responder and have experience in cardiology and emergency medicine. They have worked with many musicians through pain in private instruction, public presentations, and continually educates younger musicians on the importance of injury prevention. She specializes in orchestral playing, opera, contrabassoon, bassoon repair, playing with ease, educational outreach and chamber music.

## Matchsticks Bassoon Quartet



Currently, James Scott (they/them) is an active performer in the Northern Colorado region and beyond. They can be found playing music with everyone from the local band music scene to regularly performing with such groups as the Longmont Symphony Orchestra. As bassoonist, they advocate for more inclusion of chamber music and new music as viable respected forms of music. One of their biggest goals as a performer is to help bring to the forefront the music of traditionally underrepresented groups and give their talents the recognition they deserve. Especially those who are non-binary or neurodivergent, as they can best speak to those experiences. James is also an active composer and arranger with multiple works published and on the way through Imagine Music Publishing. Their primary teachers are Ann Kosanavic-Brown, Remy Taghavi, & Cayla Bellamy.



Dr. Clair Cangialosi (she/her) enjoys an active career as a performer and educator in the northern Virginia area. She has taught woodwind students in grades 4-12 as well as at the university level in private lesson and masterclass settings. As a life-long band nerd, Clair is passionate about supporting current and future music educators in the development of their double reed pedagogy. In addition to her private studio, she is on the faculty at the Bocal Majority Virginia Camp. Clair holds a Bachelor's degree in music education ('17), Professional Performance Certificate ('18), and Master's degree in bassoon performance ('20) from the University of Massachusetts Amherst as well as a Doctor of Musical Arts degree ('24) in bassoon performance from Shenandoah University. Her primary teachers are Janet Grice, Stephen Walt, Remy Taghavi, and Ryan Romine.



Bassoonist Ed Senn (they/them) is an artist who feels at home in a multitude of genres – new music, chamber, orchestral, opera, and theatre – they play it all. Ed is also a dedicated educator, winning outstanding teaching awards from the University of Arizona in their work as a Music Theory instructor, and currently is an Adjunct Professor at South Carolina State University teaching bassoon and music appreciation. They have played a variety of music in almost every region of the US and are expanding to playing in the European Union. Ed focuses on commissioning of new music by historically underrepresented composers and works for the developing bassoon player. When not playing the bassoon, you can find them playing with their two cats Spammy and Poppyseed with their wife, Krista.



Stephanie Tripp (she/her) is currently in the second year of her Master's of Music performance degree at the University of Wisconsin–Milwaukee. She holds a Bachelor's of Music degree from the University of North Carolina School of the Arts in Winston-Salem, NC. Stephanie is an advocate for accessible music education, and showcasing the works of underrepresented composers. When she is not playing the bassoon, Stephanie enjoys traveling, baking, caring for her plants and spending time with her friends, family, and cat Scarlet.



### Anna Mattix

Anna Mattix, English hornist, has been a member of the Buffalo Philharmonic since 2007. Previous positions include Principal Oboe with the Indianapolis Chamber Orchestra and English horn with the Owensboro Symphony and Evansville Philharmonic. As a chamber musician, she performs with the Can-Am Trio and the Buffalo Chamber Players. Hailed as "virtuosic" by the Buffalo News, Anna has appeared as a soloist with the BPO on many occasions. Her solo recordings include *Pieta* by Ulysses Kay (Naxos, 2023), *The Swan of Tuonela* by Jean Sibelius (Beau Fleuve, 2014), and *Vox Humana* by Rob Deemer (Beau Fleuve, 2018). She has performed at the IDRS Annual Conference and served as a featured clinician at numerous colleges and universities. Anna is a Teaching Artist with the BPO and Lecturer in Oboe at Buffalo State University. She studied at Ithaca College, Yale University, and Indiana University.



### **Keri E. McCarthy**

Keri E. McCarthy is Professor of Oboe and Music History and Director of the School of Music at Washington State University. An internationally recognized soloist, chamber musician, and clinician, she co-founded the Pan Pacific Ensemble, which champions contemporary works from Asia and the U.S. and has released three acclaimed albums on Albany Records. A 2011 Fulbright Scholar in Thailand, Dr. McCarthy has commissioned and performed works across Southeast Asia. She has premiered pieces at IDRS Conferences and released the solo CD *Shadowplay*. Her next album is forthcoming on Centaur Records in 2025.



### **Jeffrey McCray**

Jeffrey McCray is the principal bassoonist of the Grand Junction Symphony Orchestra, and he is a member of the bassoon section of the Colorado Springs Philharmonic. He currently holds teaching positions at Metropolitan State University of Denver and Colorado Mesa University. He has performed extensively as a guest with orchestras throughout the United States, including the Minnesota Orchestra, the Omaha Symphony, the Kansas City Symphony, and the Pennsylvania Ballet. Dr. McCray has previously held teaching positions at the University of Nebraska, Baylor University, Western Michigan University, and Colorado State University-Pueblo. His primary bassoon teachers were Robert Barris, Bernard Garfield, and Michael Kroth, and he holds degrees from Northwestern University, Temple University, and Michigan State University. Commercial recordings of Dr. McCray in solo and chamber repertoire can be heard on Hungaroton Records and Potenza Records.



### **Brian McKee**

Dr. Brian McKee is a bassoonist, educator, and arts administrator based in Salinas, California, USA. He serves as Operations Manager for the California Youth Symphony where he manages the daily operations of the program's seven ensembles. He was previously Program Director and Instructor of Bassoon at Youth Orchestra Salinas and served on the advising staff at the University of North Texas College of Music. He maintains an active performing career and has recently played with the Santa Cruz and Monterey (CA) Symphony Orchestras as well as the choral-orchestral ensemble, I Cantori di Carmel. His doctoral essay, "A Pedagogical Exploration of Selected Art Songs by Franz Schubert Transcribed for Bassoon" explores his transcription process of art songs taken from Franz Schubert's "Die Schöne Müllerin" and notes similarities paralleling vocal performance and lyrical bassoon playing. He holds degrees in music from the University of Miami, Arizona State University, and University of Oregon.



### **Alex Meaux**

Alex Meaux is a freelance bassoonist and teacher in the DFW metroplex. He currently plays with the Mesquite Symphony, Lone Star Wind Orchestra, and the Dallas Asian Winds. An avid performer of new music and chamber music, Alex participated in multiple chamber groups focused on commissioning and performing works by living composers. Through his passion for opportunities at the youngest ages, Alex has become the Director of Beginner Studies for Bocal Majority. Work with this position includes facilitating beginner camps/programs across the region. Alex holds degrees from Stephen F. Austin State University in music education, and Bowling Green State University in bassoon performance. He is currently finishing his doctorate at the University of North Texas in bassoon performance. His primary teachers include Kathleen Reynolds, Jorge Cruz, and Susan Nelson.



### **Laura Medisky**

Dr. Laura Medisky is the Instructor of Oboe at Northern Illinois University, and is the owner of Medisky Oboe Studio LLC in Madison, WI. As an AmSAT-certified Alexander Technique teacher of 25 years, she integrates its philosophy of the mind-body connection into her own playing as well as her oboe pedagogy. She presents oboe masterclasses and Alexander Technique workshops at music institutions, festivals, and conferences throughout the United States. As a performer, Medisky has served as Acting Principal Oboe in the Wisconsin Chamber Orchestra and the Rockford Symphony, performs regularly with the Madison Symphony, and is a frequent chamber music collaborator. Her solo album "Personalities: 21st-century American Music for Oboe" was released in 2012 on the Centaur Records label.



### **Richard Meek**

Bassoonist Richard Meek has performed at numerous annual meetings of the IDRS, most recently in Thailand. He has participated in 12 of 13 Riowinds Festivals in Rio de Janeiro and has appeared as soloist internationally and premiered solo works written for him. He is currently principal bassoonist with the Roswell (NM) and Big Spring Symphony Orchestras. A graduate of the Eastman School of Music with studies in Neukomm's native Salzburg, Austria, Mr. Meek is Professor of bassoon and music theory at Texas Tech University.





### Rachel Messing

Rachel Messing is the Assistant Professor of Oboe and Music History at Texas A&M University-Corpus Christi and English hornist with the Victoria Symphony Orchestra. As a passionate freelancer, she has had the opportunity to play with orchestras like the Phoenix Symphony, Tucson Symphony, San Antonio Philharmonic, Corpus Christi Symphony Orchestra, and True Concord Voices and Orchestra to name a few. Messing enjoys engaging with young musicians by sharing her love for music through performances and masterclasses at colleges across the country. She also sells oboe and English horn reeds nationwide. As a chamber musician, her performances include several international festivals and conferences. Messing completed her doctorate at Arizona State University with Professor Martin Schuring, Master of Music degree from Southern Methodist University under the study of Erin Hannigan and received her Bachelor of Music from Oberlin Conservatory, where she studied with Alex Klein and Robert Walters.



### Nermis Mieses

Nermis Mieses is on faculty at Michigan State University and the Sewanee Summer Music Festival. Formerly, she taught at Bowling Green State University, performed as Principal Oboe of the Detroit Opera and served as Chair of the IDRS Gillet-Fox International Competition for Oboe. Her artistry has been recognized by the University of Michigan Paul Boylan Alumni Award, the Barbirolli International Oboe Competition, the First International Oboe Competition of FEMUSC, and others. She is an active competition juror, recitalist and masterclass presenter in America and abroad. She has performed with Sphinx, Chineke!, Detroit Symphony, and several regional orchestras in Ohio and Michigan. Her debut album, "Oboe in Hues," features solo oboe pieces by the French oboist-composer Gilles Silvestrini. In her native country of Puerto Rico, she earned a BM from the Conservatory of Music. Her MM and DMA degrees are from the University of Michigan under Nancy Ambrose King. She is a Lorée artist.



### Courtney Miller

Dr. Courtney Miller is Assistant Professor of Oboe at the University of North Carolina at Greensboro, where she teaches oboe, chamber music, reed making, and graduate seminars. Before coming to the University of North Carolina, Greensboro, she served on faculty at the University of Iowa in Iowa, Boston College in Massachusetts, and Ashland University in Ohio. A highly regarded performer and pedagogue, Dr. Miller tours as a soloist, chamber musician, and teacher throughout the United States, Europe, Asia, and South America. An experienced orchestral musician, Miller has performed in many orchestras in the United States, such as the Chicago Symphony, Orchestra Iowa, Quad Cities Symphony, and the Jacksonville Symphony. Dr. Miller performs as Principal Oboe with the North Carolina Opera. Her 2019 album "Portuguese Perspectives" introduces a collection of world-premiere recordings for the oboe by Portuguese composers and includes several new commissions by Miller.



### MaryBeth Minnis

MaryBeth Minnis is the Assistant Professor of Bassoon and Assistant Director of the School of Music at Central Michigan University. She has been Principal Bassoonist of the Saginaw Bay Orchestra since 1985 and frequently performs with orchestras in the mid-Michigan area. An active chamber musician she performs and tours with the Powers Woodwind Quintet, a CMU faculty ensemble, and can be heard on "Gems for Woodwind Quintet," (White Pine Music), "Hidden Gems for Woodwind Quintet," and "Bremen Town Musicians" (Centaur Records). Professor Minnis has performed and/or presented at several IDRS Conferences, TMEA (Texas Music Educators Association), the Michigan Music Conference, and National Association of College Wind and Percussion Instructors.



### Susan Miranda

Dr. Susan Miranda is an oboist, Fox Products Performing Artist, and advocate for new music. She is the founder of the Larkspur Reed Trio and BS Project, and co-founder of Dúo León and Reed5 – ensembles dedicated to commissioning and performing contemporary works. She has premiered pieces at IDRS, ICA, and NASA conferences, including *Hidden Currents*, *Across* by Theresa Martin, and works by Jonathan Posthuma and Virginia Samuel. Her outreach includes over 100 performances of *Paul Bunyan and Babe the Blue Ox Find the Blues*, a musical story co-created with saxophonist Brian Handeland. Dr. Miranda teaches at Dordt University and has performed with the Omaha Symphony, Tulsa Symphony, and Oklahoma City Philharmonic. An alum of Interlochen Arts Academy, she holds a DMA and MM from the University of Kansas and a BA from the University of Minnesota. She and her daughter are visiting all 433 U.S. National Park Sites—259 so far.

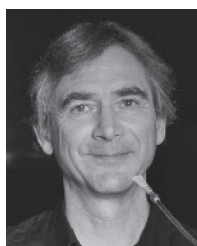


### **Kathleen Moniaci**

Kathleen Moniaci enjoys a multi-faceted career as a performer, teacher and repairwoman in Indianapolis. She earned degrees from the University of Michigan and the University of Cincinnati where she studied with Richard Beene and William Winstead, respectively. After graduate studies, Kathleen attended the Band Instrument Repair program in Red Wing, Minnesota and then began apprenticing with the renowned bassoon restorative artist Paul Nordby. Kathleen maintains this apprenticeship as well as her own repair business, Moniaci Woodwinds. Kathleen performs throughout the greater Indianapolis area with the Carmel Symphony, Lafayette Symphony, Danville Symphony, Anderson Symphony, Kokomo Symphony, Orchestra Indiana and the woodwind quintet Impressaria Winds. Kathleen is a founding member of the bassoon and harp ensemble "Voices in the Wood." Kathleen's students consistently achieve gold ratings at solo and ensemble and perform with All-State and All-Region ensembles as well as youth orchestras.

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## **Montréal/Lyon/San Diego Bassoon Ensemble**



Born in Padua, Italy, Carlo Colombo has served as Principal Bassoon of the Lyon National Opera Orchestra since its inception in 1983. From 1978 to 1981 he was Principal Bassoon of the ensemble I Solisti Veneti, and has also played with many important European orchestras as guest solo bassoon. Faculty member of the Conservatoire National Supérieur de Musique de Lyon since 2001, Mr. Colombo joined the faculty at the Lausanne Conservatory in Switzerland in 2005, and he was a guest professor at Indiana University and at the Oberlin Conservatory. Mr. Colombo received his "Diploma di Fagotto" from the Milano Conservatory, where he studied with Evandro Dall'Oca. He obtained his "Premier Prix de Virtuosit  " from the Geneva Conservatory where he studied with Roger Birnstingl. He also studied with Brian Pollard in Amsterdam. His interest in original instruments had him playing with the Orchestre R  volutionnaire et Romantique conducted by Sir John Eliot Gardiner. Invited by several Festivals and Academies, he has also given master classes worldwide. He plays on Bell Bassoon No. 69. Carlo Colombo is sponsored by Bell Bassoons.



Born in Montr  al, Canada, St  phane L  vesque has been the principal bassoon of the Orchestre symphonique de Montr  al (OSM) since 1998. He has also served as principal bassoon of the Saito Kinen Orchestra and Mito Chamber Orchestra in Japan, the National Arts Centre Orchestra in Ottawa, and the Buffalo Philharmonic. St  phane has appeared as a soloist with the OSM and ensembles such as the Orchestre symphonique de Qu  bec, New World Symphony, Les Violons du Roy, and the U.S. Army Orchestra. An assistant professor at the Schulich School of Music at McGill University, he has presented at IDRS conferences in Buenos Aires, Morgantown, Banff (which he co-hosted with Marc Fink), Austin, Muncie, and Birmingham (UK). A graduate of the Conservatoire de musique de Montr  al and Yale School of Music, St  phane studied with Rodolfo Masella, Stephen Maxym, and Frank Morelli. He plays on Bell Bassoon No. 180. St  phane L  vesque is sponsored by Bell Bassoons.



Martin Mangrum studied bassoon for several years with Stephen Maxym at the Juilliard School, ultimately escaping with a doctorate. Later, he worked extensively with Mordechai Rechtman, most recently helping him to write his book on reed adjustment. Before joining the Orchestre symphonique de Montr  al as second bassoon in 2000, he served as principal bassoon of the Royal Seville Symphony and, subsequently, as associate principal of the Barcelona Symphony. For the past 25 years he has also been a member of the bassoon faculty at McGill University's Schulich School of Music. He plays on Bell Bassoon No. 261. Martin Mangrum is sponsored by Bell Bassoons.



Mathieu Harel has been the associate principal bassoon of the Orchestre symphonique de Montr  al since 1998. He studied at the Conservatoire de Musique de Montr  al with Rodolfo Masella and Gerald Corey before continuing his education at the Curtis Institute in Philadelphia with Bernard Garfield. Mathieu has held positions with the Orchestre symphonique de Qu  bec and the Grant Park Orchestra in Chicago. He has been teaching at the Conservatoire de Musique de Montr  al since 2004 and has also worked with students at McGill University, Domaine Forget, and the National Youth Orchestra of Canada. He plays on Bell Bassoon No. 99. Mathieu Harel is sponsored by Bell Bassoons.





Leyla Zamora has been a member of the San Diego Symphony Orchestra since 2005. Prior to this, she served as principal bassoonist with the Memphis Symphony Orchestra for 11 years. Leyla has performed with prestigious ensembles such as the San Francisco Symphony, Minnesota Orchestra, Atlanta Symphony, Saint Louis Symphony, Seattle Symphony, and Auckland Philharmonia in New Zealand. She has participated in renowned festivals including Carmel Bach, Cabrillo, Mainly Mozart, La Jolla SummerFest, Britt, and the Spoleto Music Festival in Italy. Leyla has presented solo concerts and recitals in the U.S., Costa Rica, Guatemala, Colombia, Panama, Japan, Czech Republic, and the former Soviet Union. She studied at the Tchaikovsky Conservatory in Moscow, Baylor University, and DePaul University in Chicago. Leyla plays on a Fox contrabassoon.



### **Joelle Morales**

Joelle Wagner Morales obtained her Bachelor of Music degree from the New England Conservatory of Music, where she specialized in Contemporary Improvisation. While Joelle's passion is experimental music, she firmly believes that a solid foundation in the fundamentals of playing is essential to any and every style. Through the amplification of her bassoon, Joelle has performed and recorded with musicians across multiple genres, ranging from progressive/art rock to experimental death metal. When she is not amplified, Joelle thoroughly enjoys playing free improvisation. Outside of teaching, Joelle currently plays with ensembles Stop Motion Orchestra and Wet Bulb. She also performs as a solo artist under the pseudonym, Cenotes, which explores the sonic landscapes of drone and funeral doom metal respectively. Cenotes draws deep inspiration from bands such as Sunn O))) and Bell Witch, as well as film composer Jóhann Jóhannsson.



### **Alyssa Morris**

Alyssa Morris serves as Associate Professor of Oboe at Kansas State University and principal oboist of Topeka Symphony. She has appeared in performances around the world, and as concerto soloist at the Kennedy Center. Alyssa is American Prize finalist and PEO Scholar. Her solo albums, "A Higher Place" and "Ruminations" were hailed by American Record Guide as "gorgeous and thoughtful" and by Fanfare Magazine as "pure gold." Alyssa is a founding member of AGLOW, a trio for flute, oboe, and piano. In response AGLOW's album "The Light is the Same," Fanfare writes that AGLOW performs with "arresting unity" and "glowing transparency." Regarding her compositions, American Record Guide writes that Alyssa's music "has charm and substance." Her music has been presented at the conferences of IDRS, ICA, NFA, and SCI. Alyssa has been an International Barlow Composition Commission Winner, ROCO's 2021 Composer-In-Residence, and her music is performed worldwide.



### **Ryan Morris**

Ryan Morris, DMA is the Adjunct Professor of Bassoon at the University of Texas at Tyler. He resides in the Dallas-Fort Worth Metroplex, where he teaches a pre-college studio, and makes bassoon reeds for musicians across the United States. He received his DMA from University of Kansas, MM from University of Missouri-Kansas City, and BM from Texas State University.



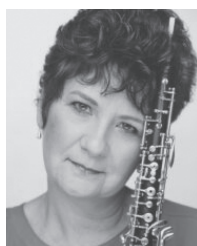
### **Leigh Muñoz**

Leigh Muñoz is a dynamic pedagogue, entrepreneur, and musician, currently serving as Assistant Professor of Bassoon at the University of Missouri-Kansas City Conservatory and Bassoon Intensive faculty at Interlochen Arts Camp. She has previously taught at Middle Tennessee State University, University of Missouri, Washburn University, and Missouri State University. A first-call substitute bassoonist and contrabassoonist with the Kansas City Symphony, Lyric Opera, and Kansas City Ballet, Leigh has also performed with the Jackson Symphony, Symphony of Northwest Arkansas, Cedar Rapids Symphony, and Springfield Symphony. Leigh's leadership extends to the double reed community, as Vice President of the IDRS and Co-Executive Director of the Meg Quigley Bassoon Symposium and Competition. She holds a doctorate from the University of Kansas and studied at Oberlin Conservatory, Ohio University, and the New England Conservatory. Leigh is a Fox Contrabassoon Artist and performs on a Fox Model 950 contrabassoon.



### **The Musical Arts Quintet**

The Musical Arts Quintet (MAQ), founded in 1957 as a faculty ensemble at Ball State University, is one of the nation's oldest and most esteemed chamber ensembles. Known for its diverse programming, MAQ performs traditional quintet repertoire alongside contemporary American compositions. The quintet gained prominence with notable performances, including the debut of Irving Fine's *Romanza* at Brandeis University and the premiere of Morris Knight's *Concerto for Quintet and Piano*. In 2010, MAQ received an American Masterpieces grant from the National Endowment for the Arts, resulting in the release of *American Breeze* on Albany Records. This CD features works by prominent composers like Bruce Adolphe, Amy Beach, and David Maslanka. Beyond its concert series at Ball State, MAQ has performed at prestigious conferences and regularly presents recitals and masterclasses at universities and institutions nationwide.



Dr. Lisa Kozenko, critically acclaimed for her virtuosity, performs internationally as a soloist, chamber artist, and orchestral musician. She has played with the New York Philharmonic, the New Jersey Symphony, and many others. As a member of the Manhattan Wind Quintet, Dr. Kozenko was a finalist in the Naumburg Chamber Music Competition and won prizes at prestigious chamber music competitions in the United States. Dr. Kozenko's international engagements include teaching and performing at the InterHarmony International Music Festival in Italy, adjudicating at the prestigious Aquil Terme International Music Competition, and returning to Hong Kong to judge the Hong Kong Schools Music Festival. She continues her long association with the Summer Trios Chamber Music Festival. An active educator, she has presented lecture-demonstrations in Boulder, Colorado, and Valencia, Spain. Currently on the faculty at Ball State University, she is the Professor of Performance Practice (Oboe). Dr. Kozenko is a F. Lorée performing artist.



Michael Majors has spent 20 years entertaining audiences worldwide, performing bassoon, contrabassoon, bass guitar, guitar, and percussion with the United States Army Bands and other ensembles. As a member of the US Army Europe Band & Chorus, he performed across Europe, including Belgium, France, Germany, and the UK, for heads of state and dignitaries in castles and concert halls. After returning to the U.S., Majors performed with the US Army Ground Forces Band, LaGrange Symphony, Carolina Philharmonic, Kokomo Symphony, and Orchestra Indiana. Currently, Staff Sergeant Majors serves in the Indiana Army National Guard as Principal Bassoonist and Logistics & Resource Manager for the 38th Infantry Division Band, performing throughout Indiana. Majors earned his Bachelor of Music and Master of Music degrees in Bassoon Performance from Ball State University, studying under Keith Sweger. He continues to serve his fellow soldiers and citizens through music and encourages others to explore service opportunities.

Dr. Mihoko Watanabe, Flute; Gene P. Berger, Horn; Elisha Willinger, Clarinet – see [ids2025.org](https://ids2025.org)



### **Dylan Myers**

Dylan Myers is a specialist in early music, researching history of pedagogy and performance practices pursuing his D.M.A. at Michigan State University studying under Michael Kroth. He was a finalist in the 2023 MSU Running Start Competition for his grant proposal "New Music for Historical Bassoon: Composition Commission, and Recording project." Prior to MSU, Dylan worked in commercial double reed industry and woodwind repair in addition to a performance career. He played in the Glacier Symphony (MT), Willamette Master Chorus & Orchestra (OR), and Central Wisconsin Symphony Orchestra and throughout the Pacific Northwest. Dylan received his M.M. in bassoon performance from Michigan State University and B.M. in bassoon performance from the University of Wisconsin-Stevens Point, studying under Dr. Patricia Holland. Myers studied historical bassoons with Keith Collins and Steve Vacchi, and early music practices with Margaret Gries and Marc Vanscheeuwijck.



### **Hannah Myers**

Hannah Myers is a senior at the University of Arkansas, with a double major in music and engineering. She has been principal oboist in the University Symphony Orchestra and a frequent performer throughout the Northwest Arkansas region. Hannah earned an Honorable Mention in the Midwest Double Reed Society Eric Varner Young Artist Competition. She plans to pursue a master's degree in oboe performance.

## The Myriad Project



Emily Brownlee is an international freelancer and reed-maker based in Ann Arbor, Michigan. They currently hold the position of principal oboe with the Dearborn Symphony and have previously performed with Canada's National Arts Centre Orchestra, the Ottawa Symphony Orchestra, and the Niagara Symphony Orchestra. As soloist, they were the recipient of the 2022 Nicole Senecal Emerging Artist Award and performed a solo recital as part of the 2023 Ottawa Chamberfest Festival. As chamber musician, they are a founding member of new-music chamber ensemble Myriad, as well as a finalist in the 2021-2022 and 2022-2023 University of Ottawa chamber music competitions. Emily is passionate about performing and advocating for new music and is fortunate to be premiering multiple new works with Myriad in 2025.

Daniel James Fecteau, Electric Violin and Looping Station - see idrs2025.org  
Donald Schweikert - see individual bio



### Mystery Cane Trio

Keith W. Sorrels - see individual bio

Ari Cohen Mann - see individual bio

Rachel Becker - see individual bio



### Dylan Neff

Dylan has been principal bassoonist of the Reno Chamber Orchestra since 2022. He is finishing his Master of Music degree in bassoon performance at the University of Miami Frost School of Music. Originally from rural Idaho, he started playing the bassoon in 6th grade when his band teacher, a bassoonist, played her instrument for the class and he fell in love with the sound. He graduated with bachelor's degrees in instrumental performance and psychology from the University of Utah in 2020. Dylan played second bassoon with the Boise Philharmonic during the 2021-2022 season. He also regularly played with the New Mexico Philharmonic and Las Cruces Symphony from 2021 to 2023. His principal teachers have been Gabriel Beavers, Lori Wike, and Jan Eddington. He currently lives in Miami, Florida with his spouse, tenor Garrett Medlock, and their cat Alanis.



### Susan Nelson

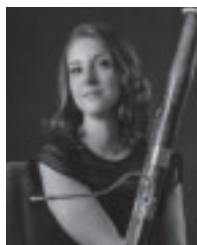
Susan Nelson is the Associate Professor of Bassoon and Assistant Dean of Undergraduate Studies at Bowling Green State University (BGSU), Ohio, and enjoys an active career as a performer, teacher, and clinician. Dr. Nelson is an advocate for new music as well as chamber music for the bassoon, and is the Director of the non-profit organization Bassoon Chamber Music Composition Competition (BCMCC). Dr. Nelson teaches at BGSU's Double Reed Camp and The Renova Festival in the summers. She has performed with the Classical Music Festival in Eisenstadt (Austria), Detroit Opera, Symphonies of Shreveport, Toledo, Oklahoma City, Ann Arbor, Adrian, and Helena, among others. She has given performances at the IDRS Conferences in Boulder (CO), Redlands (CA), Oxford (OH), Appleton (WI), New York, Tokyo (Japan), and Thailand. She can be heard on the albums "Elements" (MSR) and "Not Yet" (Mark Masters) and is a Fox Artist. [www.susannelsonmac.com](http://www.susannelsonmac.com)



### New Downbeat

New Downbeat is a Cincinnati-based new music collective featuring women musicians who perform works exclusively by living composers. This collective was formed in 2019 with the dual mission of creating a professional space for women musicians, while simultaneously commissioning and performing works by living composers. Since its inaugural concert, New Downbeat has commissioned, collaborated on, and performed 49 new music premieres written by their Composers in Residence. Currently in season six as a new music collective, New Downbeat's roster includes 37 musicians, 9 composers, and is administered by Directors Caroline Sackleh, Alexis Shambley and Julianna Eidle.





### **Allison Nicotera**

Bassoonist Allison Nicotera is Assistant Professor of Bassoon at the University of Kentucky. As an educator, she is passionate about inspiring bassoonists of all ages to reach their fullest musical potential while realizing the value of their skill sets in all facets of life. An advocate for new music, she serves on the Board of Directors and is bassoonist with Exceptet, a seven-piece new music ensemble. Their debut album, "Tree Lines," was released on New Focus Recordings in January 2025. Nicotera received her Bachelor of Music degree from The Hartt School, her Master of Music degree from The Juilliard School, and her Doctor of Musical Arts degree from the University of Michigan. When she's not practicing, performing, teaching, or making reeds she enjoys gardening, tackling home improvement projects with her husband, and spending time with their young daughter, Frankie, and rescue dog, Bowie.



### **Susan Nigro**

Sue Nigro is one of the few contrabassoonists to have made a career of playing recitals, doing solo appearances, and making recordings. She has performed throughout the world, and her quest for solo literature has led her to commission and premiere more than four dozen compositions for the contra. Ms. Nigro currently has nine CDs commercially available, and excerpts from these recordings have been aired on many international radio stations. Sue is a native of the south side of Chicago, received degrees from Northwestern and Roosevelt Universities, and received orchestral training in the Civic Orchestra of Chicago and at the Tanglewood Music Center. She maintains a busy freelance schedule in the Chicagoland area, and has been a long-time regular "permanent substitute" performer with the Chicago Symphony Orchestra. Her accomplishments as a contrabassoon soloist have earned her many fine recognitions, including a 2022 Honorary Membership status in the IDRS.



### **Christopher Nilo**

Christopher Nilo received both his Bachelor of Music and Master of Music in Oboe Performance from Wright State University studying with Katherine deGruchy. He has performed at several IDRS conferences including the premiere of two compositions by Alyssa Morris at the 2023 Bangkok Conference and one at the 2024 Flagstaff Conference. Mr. Nilo has been an active member of IDRS for many years and a member of the Reading Group Committee since 2006. He is proficient on all woodwinds which has made him a highly sought after pit musician.

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## **North American French Bassoon Sextet**



Chuck Holdeman has been playing and performing with his Buffet French system bassoon since 1976, inspired in part by IDRS founder, the late Gerald Corey. A 1968 graduate of Curtis under Schoenbach, Chuck was able to study the French instrument in France in 1978 with Maurice Allard and Michel Denize. In 1981 Chuck, along with Jerry Corey, Ron Klimko, and Kim Laskowski performed as the North American French Bassoon Quartet at the first IDRS conference outside the US, held in Edinburgh, Scotland. With varied personnel the quartet subsequently performed at many IDRS conferences. Chuck has performed with the Bach Festival Orchestra of Bethlehem, PA since 1969 and is also a member of Philadelphia's new music octet, Relache. As a composer Chuck has composed much for the bassoon, as well as an oboe concerto for Richard Woodhams, and an opera "Young Meister Bach" which concerns, among other things, the public brawl involving J. S. Bach and bassoonist Johann Heinrich Geyersbach.



Daryn Zubke joined the faculty at the University of Memphis in 2017 after completing his doctoral degree at the University of Kansas. He has performed with the Memphis Symphony Orchestra, the Kansas City Symphony, and the New York Philharmonic. Dr. Zubke studied at the Interlochen Arts Academy, the Juilliard School, and the Manhattan School of Music. His academic research is greatly inspired by a passion for the French bassoon and its history. He has performed recitals and masterclasses on the French bassoon in Spain, France, Mexico, and at universities across the United States.

Dr. Jeff Womack - see bio under Tennessee Tech Bassoon Studio



Matthew Banks is a woodwind specialist living and working in Dallas. Primarily a clarinetist, Matthew also performs regularly on oboe, saxophone, and French bassoon. Matthew holds a Masters degree in woodwind performance from Texas A&M University-Commerce, and a B.S. in Music from the University of Evansville. He discovered the French Bassoon in graduate school, fell in love, and switched to it full time in 2020, using it in orchestras, jazz bands, and pit orchestras around Dallas since. Matthew is honored to associate with the finest exponents of this beautiful instrument in North America!



Jo Ann Simpson studied at University of Ottawa, Canada with Gerald Corey (1934-2010), a founder of the IDRS. She also studied with William Waterhouse in the UK, later playing professionally in Caracas, Venezuela. She is a member of the Orchestre Symphonique de Gatineau, faculty member of the Conservatoire de Gatineau and a founder of Virtuosi Productions. She is also a founder and co-director of Brooke Valley Bassoon Days, Canada's only summer bassoon camp.



James B. Kopp has appeared with The New Jersey Symphony and Smithsonian Chamber Orchestra among others, performing on both modern and historical bassoons. He is the author of "The Bassoon," published by Yale University Press, a history of the instrument as well as an assessment of the bassoon today, and he writes articles about the bassoon for various publications and reference books. He holds a Ph.D. in music history and theory from the University of Pennsylvania and studied bassoon with Jesse Read, Dennis Godburn, and Chuck Holdeman. Now a resident of Portland, Oregon, he also maintains a studio constructing and selling reeds for all types of bassoons.



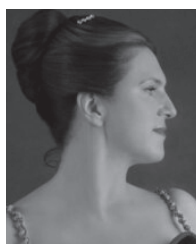
### **Mark Ortwein**

Mark Ortwein is the Assistant Principal Bassoonist/Contra in the Indianapolis Symphony Orchestra. He attended Loyola University in New Orleans majoring in bassoon and jazz saxophone. Mark transferred to Boston University and received a Bachelor's degree. Mark joined the US Air Force Band at March AFB as a saxophonist and later moved to the Air Force Academy as principal bassoonist. He then went to the CCM for his Masters. Mark has performed all over the world in many different venues, ranging from Carnegie Hall to the Grand Ole Opry and MTV. He has studied bassoon with William Winstead, Matt Ruggiero, Crawford Best, Jon Beebe and Yoshi Ishikawa. Mark was the featured soloist with the Pittsburgh Symphony Orchestra playing *Escapades for Alto Saxophone* written and conducted by John Williams. Mark is a Yamaha and D'Addario Performing Artist. Ortwein has two albums (Jazz and Classical) out on all the streaming sites.



### **Janelle Ott**

Janelle Ott is a bassoonist currently based in Kingsville, Texas. She currently serves as Manager of Facilities and Events for Texas A&M University Kingsville and adjunct instructor at Odessa College. Recent teaching appointments include work with Angelo State University, Collin College, University of Texas at Tyler, Abilene Christian University, McMurry University, and Hardin-Simmons University. In addition to maintaining an active free-lance career across Texas, Janelle enjoys financially supporting her dog and cats and visiting the nearby Gulf coast. She completed a DMA at University of North Texas under Kathleen Reynolds, Performer Diploma at Indiana University under William Ludwig, MM at Wichita State University under Nicolasa Kuster, and BM at Luther College under Eric Ring.



### **Emily Pailthorpe**

With her unique vocal sound and compelling musicianship, oboist Emily Pailthorpe has gained a large following among musicians and concertgoers worldwide. Her versatile career spans roles as a soloist, orchestral principal, chamber musician, session artist, and sought-after teacher. Recognised as one of the world's leading oboists, Emily's career began at 17 when she became the youngest winner of the Fernand Gillet International Oboe Competition. Playing the Vaughan-Williams Concerto, she was hailed as "the Jacqueline du Pré of the oboe." Emily made her concerto debut with the Philharmonia Orchestra in 2003 and gave her debut Wigmore Hall recital the same year. Her performances, recordings, and films have received numerous accolades. Emily lives in London with her husband, flautist Daniel Pailthorpe, and their three children. She also works as a psychotherapist. Emily is a Howarth Artist.



### **Andrew Parker**

Dr. Andrew Parker is currently Associate Professor of Oboe at the University of Texas at Austin and faculty at the Round Top Festival Institute. In addition to his teaching, Parker maintains a rich performing career as a soloist and chamber musician. He has been principal oboe of the Quad City Symphony for 15 seasons and plays English horn at Music in the Mountains and has performed with numerous other orchestras including the National Arts Center Orchestra, the Florida Orchestra, and the Richmond Symphony.



### **Dwight Parry**

Dwight Parry is the principal oboist of the Cincinnati Symphony Orchestra and Assistant Professor of Oboe at Bowling Green State University. He is also Adjunct Professor of Oboe at the Cincinnati College-Conservatory of Music. He is a versatile and passionate soloist and chamber musician with a background in jazz and a love for collaborating with composers. Originally from coastal Southern California, he found his passion for music early on through piano, voice, and saxophone. In his sophomore year of high school, Mr. Parry took up the oboe and decided to make a life in music. He went on to study at the Cleveland Institute of Music with John Mack and at the University of Southern California with Allan Vogel and David Weiss, a gentleman who also taught him to surf! In the summer, he is on faculty at Interlochen and the Stellenbosch International Chamber Music Festival in South Africa. Mr. Parry is a Lorée artist.

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## **The Pavo Duo**



Makayla Rasmussen is a devoted performer and educator with a passion for new music and commissioning new chamber works for bassoon. She frequently performs with orchestras around the midwest including the Champaign-Urbana Symphony, Illinois Symphony, Waterloo-Cedar Falls Symphony, and the LaCrosse Symphony. She holds a Bachelor's of Music from the University of Northern Iowa and will receive her Master's of Music from the University of Illinois Urbana Champaign in the spring 2025 where she studies with Dr. Ben Roidl-Ward. Her former teachers include Marcia Martin and Cayla Bellamy.

Jonathon Hughes, Horn - see [idrs2025.org](http://idrs2025.org)



### **Andrew Payne**

Andrew Payne holds a bachelor's degree from Indiana University of Pennsylvania and two Master's degrees (Bassoon Performance and Music History & Literature) from Ohio University. After graduating, he freelanced in southeast Ohio before being appointed Principal Bassoon of the Yellow River Symphony Orchestra in Zhengzhou, Henan Province in China where he also taught music and English. He is currently earning a PhD in Musicology/Ethnomusicology at the University of Kentucky.



### **Dennis Pearson**

Dr. Dennis (he/him/his) is the principal bassoonist of the Lincoln Symphony Orchestra, second bassoonist of the Springfield Symphony Orchestra, and is the adjunct bassoon instructor at the Kansas City Kansas Community College (KCKCC). In addition to his held positions, he has a vibrant freelance career in the greater Kansas City area performing with musical organizations including the Kansas City Symphony, Kansas City Ballet, Lyric Opera of Kansas City, the newEAR Contemporary Chamber Ensemble, and other regional ensembles.



### **Moisés Pena**

Moisés Pena, a native of Belém do Para, Brazil, began his oboe studies in 1998 with José Medeiros at the Carlos Gomes Conservatory. He has performed with prestigious ensembles such as the Orquestra Sinfonica do Theatro da Paz, Amazonas Filarmonica Orchestra, Orquestra Filarmonica de Minas Gerais, and OSESP. Moisés has also participated in numerous music festivals, including the Eleazar de Carvalho Festival, the International Music Festival of Campina Grande, and the International Music Festival of Para. He was a guest artist at the Annual Conference of the IDRS in 2014. Moisés holds a Master's degree in Music from the Aaron Copland School of Music, where he studied with Humbert Lucarelli. He has also studied with renowned oboists such as Jorge Postel and Ray Still. Currently, he serves as an Associate Soloist at the Orquestra Sinfonica do Teatro Nacional Claudio Santoro in Brasilia, Brazil.





### Oboe Duo Agosto

Oboe Duo Agosto, founded in 2009 by Ling-Fei Kang (oboe) and Charles Huang (oboe/English horn), explores the oboe's expressive range through contemporary and commissioned works. They have premiered music by Andrea Clearfield, David Macbride, Feng-Hsu Lee, and others, with performances at the IDRS Conference, SEAMUS, and The Banff Centre. Their projects often blend oboe with electronics, dance, and multimedia, including *Daughter of the Sea* with choreographer Katie Stevinson-Nollet. Their debut album, "Imaginary Birds" (Ravello Records), features music by Phil Salathé. As educators, they present masterclasses internationally, including in the U.S., Taiwan, and Brazil.



### OboeBass!

Oboist Carrie Vecchione is an active performer and teacher in the Minnesota Twin Cities. She is one half of the award-winning musical duo OboeBass! with bassist Rolf Erdahl. OboeBass! is the only professional oboe/bass duo in the world. Their mission is to keep music alive through concerts and educational programs. They have commissioned many new works for this ensemble effectively creating an oboe/bass genre and have won commission grants from Chamber Music America, the Fromm Foundation, the Barlow Endowment, and the Jerome Foundation. Vecchione performs with the The Northern Lights Music Festival and is a freelance musician in the Twin Cities. She has also been a member of The Duluth/Superior Symphony, The Indianapolis Chamber Orchestra and The Baton Rouge Symphony. Erdahl performs with the Mankato Symphony and teaches at Gustavus Adolphus College. He has been a member of the Honolulu Symphony and the Bergen Philharmonic.

### OBOHIO Double Reed Consort

2025 marks the 35-year anniversary of the founding of the OBOHIO double reed consort founded by Robert Sorton in 1990. The original members included Robert Sorton (oboe), P. Bailey Sorton (oboe d'amore), Sarah Hamilton (English horn) and Christopher Weait (bassoon). Three members of the newly-formed ensemble, Hilary Hobbs, Samantha Zelnik and Michael Rueda, hold degrees from The Ohio State University where they studied under Robert Sorton, and they owe much of their musical development and musicianship to him and his wife P. Bailey Sorton.



Dr. Hilary Hobbs teaches at Kenyon College as an Adjunct Instructor of Music and was Principal Oboe of the Northwest Indiana Symphony Orchestra for the 2023-2024 season. She earned her Doctor of Musical Arts (2023) degree from Rutgers University and Master (2019) and Bachelor of Music (2017) degrees from The Ohio State University. She has performed at the Lake George Music Festival, Festival Napa Valley, the Akropolis Chamber Music Institute, Atlantic Music Festival, Hidden Valley Music Seminar, Fresh Inc. Festival, Rocky Ridge Young Artist Seminar, and the International Music Mastercourses Festival. Dr. Hobbs served as Principal Oboe (2022-2023) and Second Oboe/English Horn (2021-2022) in the Brook Orchestra. She has performed with the Dayton Philharmonic Orchestra, Huntington Symphony Orchestra, South Orange Symphony, Monmouth Symphony, Worthington Chamber Orchestra and the Knox County Symphony. She maintains her own reed making business and private lessons studio in Grove City, OH.



Based in Fort Myers, Florida, Samantha Zelnik plays as principal oboist of the Gulf Coast Symphony and is the second oboist and English Horn player for the Savannah Philharmonic. She actively performs with numerous other orchestras around the country including the Augusta Symphony, Firelands Symphony Orchestra, Naples Camerata, and is a substitute musician with the New World Symphony. In addition to performing, Samantha has a studio of private students in Florida, and regularly coaches oboe students in local schools. An avid reed maker, Samantha has been selling oboe reeds to students and professionals alike since 2018. Samantha's summers have been spent playing with the Lakeside Symphony, attending Eastern Music Festival, Rocky Ridge Music Festival, and Marrowstone Music Festival. Outside the US, she performed at the IDRS conference in Granada, Spain. Her major teachers include Robert Sorton, former associate principal oboe of the Detroit Symphony Orchestra and Nick Stovall, principal oboist of the National Symphony Orchestra.



Michael Rueda is the adjunct instructor of Oboe at Marietta College. He is a freelance musician, private instructor, reed maker, and oboe and English horn repair technician based in Columbus, Ohio. In 2023, he was the oboe instructor at the summer music festival Mozart in the Knobs for its inaugural year. Rueda is a member and co-founder of Zephyr Chamber Winds, a chamber music organization in the central Ohio area. He has performed with groups such as the Columbus Symphony Orchestra, the Dayton Philharmonic Orchestra, the Southwest Michigan Symphony Orchestra, the Canton Symphony Orchestra, the Lima Symphony Orchestra and wind quintet, and the New Albany Symphony Orchestra. Mr. Rueda maintains a private studio in the Columbus area, and 3d designs and prints musical accessories for oboe and English horn.



As the assistant teaching professor of bassoon at The Ohio State University, Jesse Scharz brings a wealth of experience to share with his students. Prior to this appointment, Scharz served nearly two decades in the United States Air Force Bands as principal bassoon and music director of various chamber ensembles. His versatile playing with these groups is featured on nine different studio albums spanning his military career. He has toured extensively in the United States and has performed in over 20 countries across Europe and the Middle East. Scharz is currently the principal bassoonist with the Central Ohio Symphony. As an associate musician he has played bassoon and contrabassoon with the Virginia Symphony Orchestra, Virginia Musical Theatre, Opera Columbus, and the Columbus Symphony. Scharz confidently explores a wide range of musical interests and enjoys collaborating with fellow creatives in a variety of ensembles and settings.

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### **Aaron Pergram**

Currently, Assistant Professor of Bassoon and Associate Chair of the Miami University Department of Music, Aaron Pergram is an international performing artist whose research area focuses on avant-garde music written by composers of the Chinese diaspora. Pergram's devotion to repertoire expansion is evidenced by the growing number of new works forged from collaborations with East Asian composers. He has been performing in China since 2005 and taught at Soochow University (PRC) from 2014 to 2019. His musical journeys have taken him to Vietnam, Brazil, Cambodia, Australia, Thailand, Canada, Indonesia, Hong Kong, Taiwan, Mexico, and Mainland China. Pergram's current multinational commission project, *The Dragon Dream*, includes solo, chamber, electroacoustic music, and works with Chinese traditional instruments or vocal practices. Pergram holds degrees from the University of Kansas, Indiana University, and the University of Oregon. He also studied Mandarin at Beijing Normal University.

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### **Oscar Petty**

Oscar Petty earned his BM Degree in Music Education at Montclair State University, MM and a DMA at Rutgers. He served as principal oboe of the Gateways Festival Orchestra from 1993-2001. Hailed as a captivating oboist, he played principal in the Rome Festival Orchestra, and has performed in Europe and Canada. Oscar was awarded an Orchestral Fellowship to the first Los Angeles Philharmonic Institute, where Leonard Bernstein described his playing as "a gorgeous oboe sound". Dr. Petty was awarded a fellowship to the American Conservatory of Music at Fontainebleau, France and has performed at the Aspen Music Festival. He's premiered five new works by composer Mario Lombardo. He's been a frequent performer at IDRS Conferences. Oscar is currently Band and Orchestra director at the Cicely Tyson School of Fine and Performing Arts in East Orange, New Jersey. In 2024, he received the Dr. William P. Foster award for Community Development.

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### **Keslie Pharis**

Keslie Pharis is an oboist and educator known for her expressive playing and creative approach, shaped by her extensive background in ballet. Originally from Amarillo, Texas, she teaches at the University of Wisconsin-La Crosse and has recently performed with the Madison Symphony Orchestra, Wisconsin Chamber Orchestra, Quad City Symphony Orchestra, Sheboygan Symphony Orchestra, Dubuque Symphony Orchestra, and Madison Bach Musicians. She holds a Doctor of Musical Arts and a Master of Music from the University of Wisconsin-Madison, where she was Bolz Teaching Assistant and a Paul Collins Distinguished Graduate Fellow, and a Bachelor of Music with Distinction from Indiana University. Also a Lecturer in Music Business at UW-Madison, Dr. Pharis combines her artistic and administrative expertise, holding a Master of Business Administration from West Texas A&M University and a doctoral minor in Arts Administration from the Bolz Center for Arts Administration at the Wisconsin School of Business.

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### **Robert (Bobby) Phillips**

Robert Phillips has dedicated his career to working with the world's best companies, from esteemed arts organizations to businesses of global reach, to create extraordinary and memorable customer experiences. Fusing together early careers as a performer and pedagogue of the bassoon alongside several positions with hospitality consulting companies, Robert has established himself as a pioneer and go-to expert for customer experience strategy in the arts. In customer-facing leadership and management positions at Lincoln Center, Carnegie Hall, The 5th Avenue Theatre, and The Cleveland Orchestra, he has developed and implemented programs designed to deliver unparalleled and noteworthy experiences to the collectively combined 6+ million visitors per year. He now serves as a Advisor Solutions Consultant with Medallia, the industry leader in Customer Experience Management. Robert is a proud alumnus of Butler University and Indiana University, and lives in the Charlotte area with his family.

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### **Plumeria Winds**

Racel Messing – see individual bio

Scott Pool – see individual bio

Caitlin Baere, Clarinet – see [ids2025.org](https://ids2025.org)



### 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 teaches at the Sewanee Summer Music Festival and has also been on the faculty of the Interlochen Arts Center Advanced Bassoon Institute, the UGA Study Abroad program in Alessandria, Italy, and the Saarburg Music Festival in Saarburg, Germany. Pollard holds positions as principal bassoon with the Atlanta Ballet Orchestra and second bassoon with the Cincinnati Chamber Orchestra. She is an active freelancer and frequently performs with orchestras throughout the Southeast and around the country.



### Scott Pool

Scott Pool serves as Academy Director of the Talis Music Festival & Academy and as Associate Professor of Music at Texas A&M University Corpus Christi. A resident of south Texas, Scott is a frequent recitalist with appearances at numerous festivals in addition to solo engagements. Recognized as a Moosmann Artist, Scott's performances have taken him throughout the Americas, Europe and Asia, programming both standard repertoire and new compositions. As an avid proponent of new music, Scott has played an active role in the commission and/or premiere of over 50 new works by both established and emerging contemporary composers. Published recordings as soloist can be heard on "Alone: Unaccompanied Music for Solo Bassoon" (2020) and "Vocalise" (2013).



### Julie Popplewell

Julie Popplewell is the adjunct oboe professor at Elmhurst University and VanderCook College of Music. She received her Bachelors of Music in Oboe Performance from the University of Illinois at Urbana-Champaign under the tutelage of Dr. Nancy Ambrose King. After post-graduate work done at DePaul University, Julie quickly became an active freelance oboist and teacher in the Chicago area, maintaining an oboe studio consisting of 40+ students in the western suburbs. Julie's orchestral experiences include Chicago Modern Orchestra Project, Northbrook Symphony Orchestra, Chicago Chamber Orchestra and the Chicago Camerata among others. She also is an active soloist and chamber ensemble member with Bel Sonore Chamber Ensemble and Elmhurst Woodwinds. Julie has a unique pedagogical style and prides herself on her reed making skills. Many of her students have earned youth symphony chairs, collegiate scholarships, and have professional careers.



### Post-Haste Reed Duo

The Post-Haste Reed Duo was formed by two musicians who first met as students at Louisiana State University. After several years apart, social media and LSU sports brought them back together as friends and musical colleagues. Inspired by a concert where they watched their teachers perform together, they decided to form their own duo. Faced with a lack of existing works for saxophone and bassoon, they began arranging pieces and commissioning new works from composer friends. Their mission is two-fold: to increase the amount of quality chamber music for saxophone and bassoon and to commission composers from diverse backgrounds and styles. By expanding their repertoire, they aim to introduce a growing audience to the possibilities of new music.



### David Powell

David Powell, oboist, has been a member of the Lexington Philharmonic since 2009. A Kentucky native, David completed a Master of Music degree from the Manhattan School of Music with Joe Robinson and Thom Stacy. During his years freelancing in New York, David also studied with Elaine Douvas. Orchestra credits over the years include: the Louisville Orchestra, Kentucky Bach Choir, New Jersey Symphony, Orchestra of St. Luke's, Brooklyn Philharmonic, Opera at Caramoor, Northeastern Pennsylvania Philharmonic, Berkshire Opera, La Orquesta Filarmónica de la Ciudad de México, La Orquesta Sinfónica de Galicia, la Coruna, Spain, and several musicals on European tours of Germany, Austria and Switzerland. Broadway shows include: "The King and I," "Les Misérables," "Aida," "Jekyll and Hyde," "Titanic," "Tom Sawyer," "Captains Courageous," Sondheim's "Putting it All Together," and "The Scarlet Pimpernel."



### Elizabeth Priestly Siffert

Elizabeth Priestly Siffert is the Principal Oboist of Houston Grand Opera and Houston Ballet Orchestras. She studied with Richard Killmer at the Eastman School of Music. She has had an international career as both an orchestral musician and soloist with guest Principal Oboe performances with orchestras including the St. Paul Chamber Orchestra, Mainly Mozart All Star Orchestra, Houston Symphony and additional performances with Buffalo Philharmonic and Phoenix Symphony. She has performed as a soloist with orchestras including Rochester Philharmonic, Orchestra of Saint Luke's, a solo tour in Switzerland with Goppisberg Musikfestival, and televised solo performance on Portugal's Porto Canal. Her former positions include Principal Oboe with Orquestra Classica da Madeira and Sinfónica de Minería and Principal and Second Oboe with Grand Teton Music Festival. Elizabeth plays on a Lorée 125 Amethyst. In addition to being an oboist, she is a neuroscience based meditation guide and a black belt martial artist.



### **Emily Prochaska**

Emily Prochaska is a performer, educator, and arts administrator based in Indianapolis, Indiana. She holds a bachelors degree in Music Performance and Arts Management from Miami University, and a Master of Music in Performance from the University of Georgia. As a performer, Emily regularly plays with the Lafayette Symphony, Kokomo Symphony, Columbus Symphony, Richmond Symphony, and Orchestra Indiana. She teaches bassoon in the Carmel-Clay, Noblesville, and Center Grove school districts, and maintains a private teaching studio. Her students frequently hold positions in local, state, and national honors ensembles, and have been offered admission to the Indiana University Jacobs School of Music, the University of Cincinnati College-Conservatory of Music, Oberlin Conservatory, and Vanderbilt University Blair School of Music.

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### **Pure Winds**

Pure Winds is an award-winning woodwind quintet based in Lansing, Michigan that promotes outside-of-the-concert-hall musical experiences. The group engages audiences of all ages through educational residencies, masterclasses, and performances. Pure Winds consistently brings music to non-traditional venues and strives to create conversations between performers and audiences by making "classical" music exciting, relevant, and accessible. Praised for performing "...with terrific skill and panache" (David Volosin Katz – The American Prize), Pure Winds recently released their debut album under the Orpheus Classical label.

Chris Wheeler (oboe) is an oboist in mid and southeastern Michigan, performing regularly with the Michigan Philharmonic, Adrian & Dearborn Symphonies, and subbing with many other ensembles, including those in Lansing, Flint, and Southwest Michigan. He is also active as a chamber musician and was a founding member of the Pure Winds woodwind quintet. An avid teacher, Chris is Lecturer of Oboe at the University of Michigan-Flint, Adjunct Instructor of Oboe at Hillsdale College, maintains a small studio of private students, and is oboe instructor at the Flint Institute of Music. He completed Master's degrees in both oboe performance and chamber music, studying with Nancy Ambrose King at the University of Michigan, and studied with Allan Vogel at the California Institute of Arts (CalArts) for his Bachelor of Fine Arts in oboe performance. While at CalArts, he was also an exchange student at the Royal Conservatoire of Scotland, studying oboe with Stephen West and composition with Gareth Williams. His other major oboe teachers include Gretchen Morse, Stuart Horn, and Stephen West.

Dr. Natalie Law (bassoon) enjoys a diverse career as a bassoonist, educator, and entrepreneur. She performs in both orchestral halls as well as in elementary school gymnasiums. Natalie believes that positive change begins with education and primarily focuses on her work as a teacher. Her passion for education has led her to create innovative methods of teaching bassoon students through online mediums. The bassoon is often an underrepresented and misunderstood instrument in school music programs across the United States. This is why Natalie founded and created Building a Bassoonist, which is an online resource designed to teach and support bassoon students. The project was developed primarily to serve students in both rural and underserved areas who do not otherwise have access to a bassoon teacher. Natalie completed her DMA at Michigan State University, where she also obtained her Master's degree in Bassoon Performance. She earned two Bachelor's degrees in Music Performance and Music Education from the University of Montana.

Dr. Bryan Guarnuccio, Flute; Dr. Erin Dowler, Clarinet; Reed Fitzpatrick, Horn – see [ids2025.org](http://ids2025.org)

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### **Janet Putnam**

Janet Putnam, plays principal oboe in the North Corner Chamber Orchestra, an unconducted orchestra in Seattle, and freelances in the major Seattle/Tacoma area orchestras. She has played solo oboe, English horn, and oboe d'amore as sub/extra with the Seattle Symphony, and oboe and English horn in 179 Nutcrackers with the Pacific Northwest Ballet. She solos frequently with Seattle choirs and performs with Zubatto Syndicate, a jazz ensemble.





### Patrick Quinn

Currently a resident of Baltimore, MD, Patrick Quinn completed his Doctor of Musical Arts degree in bassoon performance from the Peabody Institute of the Johns Hopkins University. Dr. Quinn received his Master of Music in performance from Portland State University and his Bachelor of Music from Oklahoma State University. He is the bassoon faculty at Susquehanna University. Dr. Quinn recently won the principal bassoon position with the Williamsport (PA) Symphony Orchestra. He has taught inner-city music with the Baltimore Symphony Orchestra's El Sistema program "Orchkids", where he served as choir director, double reeds instructor, and chamber music coach. He was awarded the Diversity in Youth Leadership Education award from the Johns Hopkins University for his work with the "Orchkids" program in 2014. His primary teachers include Phillip Kolker, Evan Kuhlmann, Stephane Levesque, Susie Brown, and Joseph Daigle.



### Michael Rabinowitz

Whether blowing bebop over a Mingus tune or freely improvising with Anthony Braxton, Michael Rabinowitz's contributions have changed the conception of what the bassoon can do. After graduating with a BFA in music performance from SUNY Purchase, Michael's improvisatory skills and multiple recordings as a leader and sideman have demonstrated that the bassoon is a legitimate jazz instrument. He has recorded with Ira Sullivan, Red Rodney, Wynton Marsalis, John Hicks, Dave Douglas, Chris Potter & Joe Lovano. Being a founding member of The Charles Mingus Orchestra and the release of seven CDs as a leader has cemented his legacy as a pioneer. Buffet Crampon has been Michael's sponsor since 2000 and has supported his participation in performances and master classes at previous IDRS Conferences and Double Reed events. Most recently in October of '23 Michael was the recipient of the Housewright Guest Scholars Grant at Florida State University.



### Gabe Ramey

Gabe Ramey is a bassoonist and contrabassoonist throughout New England. Ramey currently holds positions with the Lowell Chamber Orchestra, New England Repertory Orchestra, Boston Chamber Symphony, and the New Britain Symphony. Ramey regularly plays with many other groups including the Rhode Island Philharmonic, New Bedford Symphony, Chorus of Westerly, Vermont Symphony, Portland Symphony, Albany Symphony, Vista Philharmonic, Waterbury Symphony, CT Virtuosi Chamber Orchestra, and more. He previously served as the bassoonist with Navy Band Northeast, as well as Principal Bassoon of the Northwest Florida Symphony Orchestra. As an educator, Ramey holds the Instructor of Bassoon positions at Smith College and Clark University. He is also a Woodwind Chamber Music Coach at Mount Holyoke College. Ramey holds degrees in Bassoon performance from Florida State University (BM) and the Cincinnati College-Conservatory of Music (MM.) His primary teachers have been William Winstead, Jeff Keesecker, and Brisa DePaula.



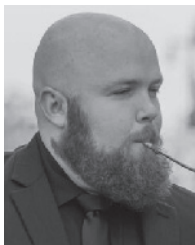
### Matthew Ransom

Dr. Matthew Ransom serves as Assistant Adjunct Professor of Bassoon at the University of Northern Iowa. He has been the Principal Bassoonist of Orchestra Iowa since 2012, and the Contrabassoonist of the Des Moines Symphony since 2016. His orchestral career has included performances with the Cincinnati Symphony, the Milwaukee Symphony, the Russian National Orchestra, the Des Moines Metro Opera, the Quad Cities Symphony, the Waterloo/Cedar Falls Symphony, the Canton Symphony, and the Kentucky Symphony.



### Madina Rashidova

Madina Rashidova is an Uzbek oboist from the Kashkadarya region of Uzbekistan. Raised in a non-musical family, she discovered her passion for music early. At 12, she was accepted into the Military Academic Lyceum of the National Guard of Uzbekistan, where she began playing the oboe. During her studies, she won several national and international music competitions. She earned her Bachelor's degree in Musicology and Oboe Performance in 2023 from the State Conservatory of Uzbekistan. Currently, Madina is pursuing a Master of Music in Oboe Performance at Colorado State University, where she serves as Principal Oboist of the CSU Symphonic Orchestra and Wind Symphony. She has received multiple honors, including winning the CSU Concerto Competition. Passionate about both performance and research, Madina is dedicated to sharing Uzbekistan's rich musical heritage with international audiences and growing as a performer, educator, and cultural ambassador.



### **Christopher Raymond**

Dr. Christopher Raymond is a music educator, performer and arranger based out of Decatur, Illinois. He works as the adjunct instructor of bassoon at University of Illinois – Springfield and Lincoln Land Community College. He is also the music teacher at Jefferson Middle School in Springfield. As a performer, he is second bassoon with Sinfonia da Camera and actively freelances all around Central Illinois. Christopher earned his DMA and MM from The University of Illinois Urbana-Champaign, and BM from Millikin University.



### **Sara Renner**

Dr. Sara Renner joined the faculty at the University of Texas El Paso in 2023, where she serves as Assistant Professor of Instruction for Applied Oboe and teaches courses in music literature and chamber music. An accomplished oboist with a multifaceted career, Dr. Renner is an active performer, educator, and recording artist. She has taught at the University of Nebraska-Omaha, the University of Alabama, Washburn University, and the Omaha Conservatory of Music. She joined the faculty of the OperaMaya International Music Festival (Cancun, Mexico) in 2021, where she also serves as Principal Oboe. Dr. Renner holds both a Bachelor's and Master's degree in Performance from the University of Nebraska-Omaha and the Columbus State University Schwob School of Music, respectively. She received her Doctorate of Musical Arts in 2019 from the University of Cincinnati College-Conservatory of Music, where her secondary discipline was Musicology with an emphasis in Early Music.



### **Ryan Reynolds**

An award-winning chamber musician, Dr. Reynolds has won prizes at six national chamber music competitions, including the Gold Medal at the 2014 Fischhoff National Chamber Music Competition. He tours internationally as a member of the Akropolis Reed Quintet and has released six studio albums with the ensemble. Dr. Reynolds contributes to the IDRS as the Lead Bassoon Recordings Reviewer for the quarterly journal *The Double Reed*, and recently concluded his term as Chair of the IDRS Commissioning Sub-Committee where he contributed to the Society's commissioning grant and composer competition programs. Reynolds is also an arranger and composer, and his works are performed by students and professionals around the world. A native of Michigan, Dr. Reynolds received his Bachelor of Music and Master of Music degrees from the University of Michigan, and received his Doctor of Music degree from Florida State University. His primary teachers include Eric Stomberg, Jeffrey Lyman, and Jeff Keesecker.

### **Ricercata Winds**

Galit Kaunitz - see individual bio

Allison Nicotera - see individual bio

Dr. Carlos Feller, Flute; Michael Rowlett, Clarinet; Emily Britton, Horn – see [ids2025.org](https://ids2025.org)



### **Andrea Ridilla**

Andrea Ridilla, Professor of Oboe at Miami University is a graduate of The Juilliard School and the Oberlin Conservatory of Music. *Fanfare Magazine* writes of her CD, *L'Amore Italiano*, the lyrical oboe in opera and cinema, "Ridilla plays with exceptional control and a beautiful tone." The *American Record Guide* calls Ridilla's playing "... heartfelt and expressive. El Universo writes of her concerto in Ecuador with the Orquesta da Sinfónica de Guayaquil....Ridilla sparkled with intonation, expression and phrasing..." She is Principal Oboe of the Classical Music Festival in Eisenstadt, Austria. She recently performed at the Frymon International Woodwind Festival in Tirana, Albania. As a representative of the US Department of State, she was soloist with the Pacific Symphony in Vladivostok, Russia and gave masterclasses at the Moscow and St. Petersburg Conservatories. She is co-designer of the U.S. Patented American Oboe Gouging Machine made by Reeds 'n Stuff.



### **Ivy Ringel**

Ivy Ringel is the Principal Bassoon of the Indianapolis Symphony Orchestra. Previously, she held the same position with the Atlanta Opera and Des Moines Metro Opera orchestras, and has appeared as guest Principal with the Atlanta Symphony. She has also performed with the Houston, Buffalo, Rochester, Louisiana, Jacksonville, Chattanooga, and Syracuse symphonies. A dedicated educator, Ivy has held teaching positions at Indiana University, Butler University, and Morehouse College. Her summer festival appearances include the Grand Teton Music Festival, Stellenbosch International Chamber Music Festival, National Repertory Orchestra, Round Top, Chautauqua, and the Nantucket Rossini Club. Originally from Hillsborough, North Carolina, Ivy began her musical journey on violin before discovering the bassoon. Her principal teachers include Benjamin Kamins, Michael Burns, Charlie Bailey, and John Hunt. She holds degrees from Rice University and the Eastman School of Music. Outside of music, Ivy enjoys cooking, traveling, live music, and hiking.





### Michael Isaac Ripple

Michael Isaac Ripple is the Co-Artistic Director and Chief Operating Officer of The Horizon Series. He is an active freelancer throughout the Mid South region, currently based in Memphis, TN. He is a graduate of the Cleveland Institute of Music where he pursued his undergraduate degree in oboe performance as a student of Mr. Frank Rosenwein. He is also a graduate of the Interlochen Arts Academy, as a student of Mr. Daniel Stolper. He was the founding oboist of Catharsis Winds, an award winning wind quintet based in Cleveland, Ohio. He is currently pursuing his Masters in oboe performance as the student of Dr. Michelle Vigneau at the University of Memphis Rudi E. Scheidt School of Music. At the University of Memphis, he holds the oboe seat in the Pyramid Winds Graduate Woodwind Quintet.



### Roger Roe

Active as a performer in chamber, recital and orchestral settings, Roger Roe has served as English Horn and Assistant Principal Oboe of the Indianapolis Symphony Orchestra since 1995, following positions with the orchestras of Honolulu and Charleston, SC. In addition, he served for 24 years as Associate Professor of Oboe at the Jacobs School of Music at Indiana University, where his many wonderful students have gone on to perform in orchestras and other ensembles around the world, as well as to careers in many other fields. Roger has appeared as soloist with the ISO and other orchestras on oboe, oboe d'amore, and English horn, as well as narrator and creative director for children's concerts. In recent years, he has played chamber music concerts in locations as far-flung as Israel and Bulgaria, as well as in recitals and master classes around the United States. For the last 15 years, he has also loved performing an astonishing variety of chamber music with incredible colleagues from around the world at the Staunton Music Festival in Virginia. Roger champions new music for oboe and English horn, having premiered several new pieces and commissioned new works. He is also interested in theatricality and improvisation in music and other arts, as well as the intersection of music and spirituality, enjoying recent collaborations with ministers, rabbis, dancers, actors, singers, poets and others on various liturgical and scholarly projects.



### Ben Roidl-Ward

Recently named one of 23 artists who are "changing the sound of classical music" by the Washington Post, Ben Roidl-Ward is the Assistant Professor of Bassoon at the University of Illinois Urbana-Champaign. He also holds positions as Principal Bassoonist of the Chicago Sinfonietta and the Illinois Symphony and Co-Principal Bassoonist of Sinfonia Da Camera. Ben's dedication to working with living composers has led him to participate in the premieres of over 170 compositions to date. He also serves as the bassoonist of Ensemble Dal Niente and as a bassoon coach for the Lucerne Festival Academy (Switzerland). Ben has performed with the Chicago Symphony, the New York Philharmonic, and the International Contemporary Ensemble, among others. He received his DMA from Northwestern University, where he studied with David McGill. Ben's previous teachers include Ben Kamins at Rice University, George Sakakeeny at the Oberlin Conservatory, and Francine Peterson in the Seattle area.



### Ashley Rollins

Oboist Ashley Rollins is a performer and prolific private teacher in the Dallas area, and is Adjunct Professor of Oboe at Collin College and Austin College. With her passion for teaching, she maintains a very large private lesson studio with many highly successful students. In 2019, she chose and presented the Texas all-state etudes; she has also performed chamber music and presented on vibrato at the IDRS conference. She is a member of the Sherman Symphony and frequently performs with local and regional orchestras including the Allen Symphony, the San Angelo Symphony, and the Amarillo Symphony. She is the founder of the reed trio Fenglírë, which has been a finalist for the American Prize in professional chamber music performance. Ashley studied at the Blair School of Music, the University of Michigan, and the University of North Texas, where she worked as the oboe studio's graduate teaching assistant. Her primary teachers have been Ellen Menking, Dr. Nancy Ambrose King, and James Ryon.



### Gonzalo X. Ruiz

"A master of expansive phrasing, lush sonorities, and deft passagework" (San Francisco Chronicle), Gonzalo X. Ruiz is one of America's most sought-after historical woodwind soloists and teachers. He has appeared as principal oboist and soloist with leading groups in the US and in Europe. Featured on dozens of recordings, Ruiz has received a Gramophone Award and Grammy nominations. He is on the faculty of The Juilliard School and his former students fill the ranks of most top groups across the United States.



### **Angela Salvaggione**

Angela Salvaggione has been teaching music for 40 years. After graduating from DePaul University with a degree in Music Education and studying piano and bassoon, Angela focused primarily on private teaching, and she currently maintains a private studio in the Plainfield/Joliet area, teaching piano, bassoon, flute, clarinet, and recorder. Angela has written many solo bassoon, clarinet, piano and flute pieces and etudes for her students, some of which have been published. Her compositions and arrangements include works for bassoon quartet, woodwind quintet, double reed choir, and mixed duets. In addition to composing and teaching, Angela plays piano for area churches and several area theater groups. In September 2013, she joined the Joliet Symphony Orchestra as Principal Bassoonist, also performing with and arranging for the JSO Woodwind Quintet.

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### **Midori Samson**

Dr. Midori Samson (she/her) is a bassoonist, educator, and social work researcher. In addition to her appointment at KU, she is a member of the Wisconsin Chamber Orchestra and spends summers teaching at the Bay View Music Festival. Her proudest recent activities include working with community members on the Turkey/Syria border to lead circus performances for refugee families; co-writing a play with artists in Kigali to commemorate the anniversary of the Rwandan genocide; commissioning twenty solo bassoon works by composers from across Africa; composing an autoethnographic piece for bassoon and electronics about the WWII incarceration of her Japanese American family; and leading virtual arts therapy sessions for internally displaced high schoolers in Ukraine. She holds degrees in bassoon performance from The Juilliard School, University of Texas, University of Wisconsin-Madison. She is completing an additional degree in social work at the University of Michigan.

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### **Eddie Sanders**

Eddie Sanders spent 20 years in the Air Force performing around the world with his woodwind quintet. He is a student of Gene Griswold.

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### **Kristin Sarvela**

Dr. Kristin Sarvela joined the faculty of Sam Houston State University as Assistant Professor of Oboe and Music Theory in Fall of 2021. Previous appointments include Instructor of Oboe and Music Theory at Eastern Illinois University and Instructor of Oboe at the University of Illinois at Springfield. She earned a Bachelor of Music in Oboe Performance from the University of Illinois with a Minor in Mathematics, a Master of Music in Oboe Performance from the Jacobs School of Music at Indiana University with a Masters Minor in Music History, and a Doctor of Musical Arts degree in Oboe Performance and Literature from the University of Illinois with a Cognate in Musicology. Sarvela has an active performing career and has held many positions in orchestras around the Midwest, including principal oboe of the Danville Symphony Orchestra, second oboe in the Sinfonia da Camera, English horn in the Heartland Festival Orchestra, and oboe and English horn in the Southern Illinois Symphony Orchestra.

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### **Arleigh Savage**

Michigan-born bassoonist Arleigh Savage is an active orchestral player, community organizer, and educator. She holds music performance degrees from Michigan State University (BM '10) and the Cleveland Institute of Music (MM '12). Arleigh is the bassoon faculty member at Cleveland State University and cofounder of the North Coast Winds, a wind quintet who recently celebrated their 10th season. Her most recent project is Sororii, a cello/bassoon duo that combines instruments, vocals, and looping pedals to perform indie-world music with a focus on sisterhood across cultures. Sororii released their debut album, "Esperanza," in 2022 with grant support from New Music USA.



### **Kelsey Andrew Schilling**

Kelsey Andrew Schilling has a busy performance schedule including regular appearances with the Atlanta Baroque Orchestra, Bach Collegium–Fort Wayne, Dallas Bach Society, Music of the Regiment, North Carolina Baroque Orchestra, Raleigh Camerata, Washington Bach Consort, and the Washington National Cathedral Baroque Orchestra. Additionally, this year marked his debut performances with Piffaro, Seicento Baroque Ensemble, and the Smithsonian Academy Orchestra. On shawms, dulcians, crumhorns, and recorders, Kelsey is a founding member of the Renaissance wind ensemble Forgotten Clefs, which has made appearances at the Smithsonian Institution and Boston Early Music Festival Fringe Series, and has been featured on Public Radio International. An avid traveler, Mr. Schilling has performed in thirty-three states and seven different countries on three continents. Additionally, Kelsey has recorded for Dorian Sono Luminus, Naxos, and Onyx Classics. He holds degrees in Early Music and Germanic Studies from Indiana University.



### **Christin Schillinger**

Hailed as a “soloist, teacher, and force of nature” by The Double Reed (Journal of the IDRS), bassoonist Christin Schillinger (she/hers) specializes in the accessibility of the avant-garde, aiming to broaden the audience for both new music and bassoon. American Record Guide refers to her playing as “full of life and inspiration.” “She plays [bassoon] with total mastery.” (Fanfare) Schillinger is an author, recording artist, and pedagogue. She is on faculty at Ithaca College, home of Ithaca Bassooniversity.



### **Marlyn Schram**

Marlyn Schram, English horn, is principal oboist of the San Bernardino Symphony, English hornist with the Redlands Symphony, and former English hornist of the Tucson Symphony. She is a founding member of 3D Reeds, a double reed trio whose repertoire has primarily been written by esteemed composers specifically for them. Ms. Schram has appeared with several major orchestras in the US, and has been presented as a soloist in China, Korea, Europe and across the USA. She is a founding member and serves on the advisory board for Music 360 Arts Council, based in Orange County California. Ms. Schram, also a licensed Speech-Language pathologist, is in private practice providing voice rehabilitation and care to singers and others using their voice occupationally; neurologic rehabilitation using an innovative life participation approach, and accent reduction to professionals who speak English as a second language.



### **Bonnie Schroeder**

Bonnie Schroeder serves as the principal oboist of the Orchestra at Temple Square and has played on over sixty commercial recordings with the Tabernacle Choir at Temple Square, including the twice Grammy-nominated Spirit of the Season with the Choir and guest soloist Sissel, and on such labels as Deutsche Grammophon and Telarc. With harpist Tamara Oswald, she was a recitalist at the 2005 IDRS conference in Austin, Texas, and performed at the 2008 conference in Provo, Utah. She plays regularly with the Ballet West Orchestra and American Festival Chorus and Orchestra. A former Faculty Associate of oboe at Utah State University, she enjoys playing chamber music with Prevailing Winds quintet. A native of Dallas, Texas, Ms Schroeder received a Bachelor of Music degree from Brigham Young University, and then returned to Texas to complete a Master of Music degree from the University of Texas.



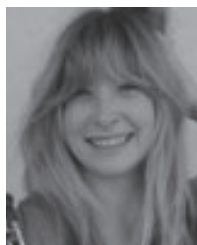
### **Brenda Schuman-Post**

Brenda Schuman-Post has sustained her career as a soloist and chamber musician by performing diverse genres in almost every type of venue. As the first musician ever to witness the search for and harvesting of African Blackwood in East Africa, she lectures worldwide on “Sustainable African Blackwood”. Brenda won the Star Trek Idol Talent Search by improvising and performing a “Fantasy on Themes from Star Trek”. Influenced by non-Western oboes and music, she exhibits her instrument collection and lectures on “Oboes of the World”. Her CDs are hailed as ‘ground breaking’. Brenda is a free-lance orchestral and chamber musician and private oboe educator. With current programming geared towards under-served communities, she performs throughout the San Francisco Bay Area, leading her multi-instrumental ensemble, Sonic Forest, in programs that can include Classical, Jazz, Celtic, Klezmer, Traditional American, American Songbook, and Spontaneous Improvisations.



### **Donald Schweikert**

Donald Schweikert is a bassoonist currently based in Ann Arbor, Michigan. He holds a bachelor’s degree from Ithaca College under the tutelage of Christin Schillinger and is currently pursuing a master’s degree at the University of Michigan with Jeffrey Lyman. Donald is a strong proponent of new music and music by underrepresented composers. He is actively engaging both of these groups through collaborations with living composers and by programming works by women, queer composers, and composers of color. In addition to bassoon, Donald is a woodwind doubler and has performed at various theaters in New York, New Hampshire, Massachusetts, and Michigan.



### **Suzanne Segredo-Kundler**

Dr. Suzanne Segredo's musical career can be surmised in one word: diverse. From working with celebrated and renowned oboists, to being an active member of the Oboe Chicago Company, Suzanne's musicianship has crafted an exciting and unique career across the Midwest and Southeast. Suzanne has worked extensively in Chicago and Austin, performing with the Austin Symphony, Quad City Symphony, Central Texas Philharmonic, and Universal Studios, on both oboe and English horn. Suzanne continues to push for community engagement throughout the country to promote and educate the oboe and promote accessibility to all at conferences and university led double reed days. Driven by a passion for education, Suzanne maintains a private studio consisting of beginner to advanced students of all ages. Her goal for her students is to find their voice as performers, musicians, and artists. Suzanne is the Associate Professor & Department Head of Woodwinds at Illinois Wesleyan University.

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### **Shawn Seguin**

Shawn Seguin has an active career as an educator, soloist, chamber and orchestral musician. He is passionate about creating a fun, inclusive learning environment that encourages his students to think creatively and fosters ingenuity. Dr. Seguin is the Visiting Assistant Professor of Bassoon and Musicology at Oklahoma State University. His arranged bassoon ensembles, including classical and popular genres, are performed in the Oklahoma State University Bassoon Ensemble. Dr. Seguin frequently presents on diverse topics ranging from contemporary reed-making techniques to electroacoustic music. Dr. Seguin is an in-demand orchestral musician, soloist, and chamber musician who frequently performs across the United States. He is the bassoonist for the Bluestem Blaze Quintet and has performed at various conferences worldwide. Dr. Seguin graduated from the University of Iowa, the University of Michigan, and the University of Oklahoma.

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### **Zachary Senick**

Zachary Senick is a bassoonist originally from Saskatoon, Canada. His principal teachers have been Eric Hall, Stéphane Lévesque, and Marie Sellar. He recently defended his doctoral dissertation "'Slava Ukraini: An Annotated Catalogue of Ukrainian Solo and Chamber Works for Bassoon'" in the spring of 2025 at the University of Toronto. He has been a member of the National Youth Orchestra of Canada, Orchestre de la Francophonie and a substitute with the Canadian Opera Company, Windsor Symphony Orchestra, Peterborough Symphony Orchestra, Guelph Symphony Orchestra, and Ontario Philharmonic. An avid contemporary performer he has works written for and dedicated to him by 20 different Ukrainian composers. In addition to performing, he is currently a music editor for Éditions Plamondon producing publications for their Slava Ukraini Series. In his free time, Senick is an avid cook, and his favorite things to make are perogies and borsch.

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### **Jaleen Seshadri**

Jaleen Seshadri has been a performer and educator for over 20 years. A native of central New York state, she received a Bachelor's of Music in Oboe performance from Berklee College of Music, and a Master's of Music in Oboe performance from New England Conservatory of Music. Her performance credits include: principal oboe with the US Army Forces Command Band, Augusta Symphony, Silicon Valley Symphony and she performs regularly with Austin Symphony and Opera, Temple Symphony Orchestra, Corpus Christi Symphony, Victoria Symphony and San Antonio Philharmonic. As an educator, Ms. Seshadri was formerly on faculty at Santa Clara University and currently maintains an active oboe studio in Round Rock. She has two musical children, Gabriel (15) and Anna (13) and enjoys exploring the beautiful state and national parks, climbing, trail running and cooking (when she's not making reeds!).

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### **Adam Shapiro**

A seasoned performer on modern as well as baroque oboe, Adam Shapiro he has performed with the Seattle Symphony, and New Jersey Symphony orchestras, as well as with the American Bach Soloists. Adam is also a member of the Seattle 5th Avenue and Village Theater pit orchestras. Adam earned his DMA in Performance Practice from Rutgers University. As a teacher, Adam has been a lecturer at the University of Washington and maintains an active private studio. He is a frequent clinician in the US and Europe and has conducted residencies at UNLV, U of I Champaign Urbana, University of Kansas, and Cambridge University UK. He studied with Ray Still, Grover Schiltz, Ronald Roseman and Stephen Hammer.

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### **William Short**

William Short was appointed Principal Bassoon of the Metropolitan Opera Orchestra in 2012 and has served on the faculties of The Juilliard School, Manhattan School of Music, and Temple University since 2016. He has performed and taught at the Lake Champlain, Lake Tahoe, Mostly Mozart, Stellenbosch, Strings, and Verbier Festivals. William received his Bachelor of Music from the Curtis Institute of Music, where he studied with Daniel Matsukawa and Bernard Garfield, and his Master of Music at Rice University's Shepherd School of Music, where he studied with Benjamin Kamins. A Fox Artist, William plays on a Model 750, which he is proud to have helped develop.



## The Silent Voices Project

The Silent Voices Project exists to raise awareness of emerging women-identifying and non-binary composers through commissions, performances, education and other research venues. We focus on four tenants to achieve this goal: (1) Project Collaboration: We will build a collaborative group of performers interested in diversifying the current representation of composers in the classical music repertoire; (2) Commission: We will continually seek new funding for emerging women-identifying and non-binary composers; (3) Performance: We will perform select works each year, and we will seek out to perform together as much as possible; and (4) Scholarship: We will seek out performance and academic scholarship in conferences, journals and other professional and academic settings, so we create awareness for others interested in the project and in performing the music.



Sarah Elizabeth Lee is second bassoon with the Erie Philharmonic Orchestra. She plays regularly throughout the Southern Ohio region, with ensembles like the Dayton Symphony, the Cincinnati Chamber Orchestra, and the ProMusica Chamber Orchestra. 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. She is co-founder of Silent Voices Project, a non-profit organization that exists to create opportunities for emerging women-identifying and non-binary composers. 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. Her teachers include Kimme Whittemore, Keith Sweger, William Winstead, and Nancy Goeres.

Dr. Miriam Brack Webber - see bio under Cardinal Collective; Kylie Stultz-Dessent - see idrs2025.org



## slapslap

Sitting somewhere between up-tempo dance music, post-funk, storytelling, creative improvisation, and performance art, slapslap is a Michigan-based band that provides a striking and unmistakable musical-theatrical experience. Through a set of original songs and skits from their recent releases *Bad Idea*, *Good Execution* and *slapsLEP*, slapslap brings their signature musical stylings to the IDRS audience for the first time, showcasing the bassoon in the heretofore unseen context of "performance-art-bassoon-rock."

slapslap: Ezra Gans & Madeline Wildman, Electric Bassoon; Cameron Wilson, Drums



## Fiona Slaughter

Fiona Slaughter is a double reed specialist based in Kansas City. She is an adjunct faculty member at Kansas City, Kansas Community College and the University of Central Missouri. Dr. Slaughter holds oboe performance degrees from the University of Arkansas, the University of Michigan, and University of Missouri-Kansas City. Slaughter freelances in Kansas City, and she is principal English horn in the Springfield, MO Symphony.



## Andy Sledge

Hailed by WQXR as a "remarkable bassoonist," Andy Sledge (they/them) has performed in concert halls, teahouses, opera pits, parking lots, and video game soundtracks. As a winner of the 2022 Astral National Competition and a co-founder of the Bridge Bassoon Duo, Andy is dedicated to uplifting marginalized voices through commissions and creative collaborations. Artistically dedicated to their state of West Virginia, Andy serves as Principal Bassoon of the Wheeling Symphony Orchestra, Bassoon II of the West Virginia Symphony Orchestra, and Assistant Professor of Bassoon at West Virginia University. Andy is a Doctor of Musical Arts candidate at the Yale School of Music; their primary teachers include Frank Morelli, Peter Kolkay, Laura Hauser, and their middle school band director, Paul Scott Black.



## Keith Sorrels

Keith W. Sorrels teaches oboe, music industry, and music appreciation at Middle Tennessee State University. He is a regular guest musician with the Nashville Symphony and Chattanooga Symphony and is a sought-after freelancer throughout the mid-South. A native of Indiana, he earned Doctor of Music, Master of Music, and Performer Diploma degrees from the Jacobs School of Music at Indiana University and a Bachelor of Music degree from Indiana State University. He lives in Murfreesboro, Tennessee, with his violinist wife, Robin, and their children, Lewis and Florence. Find Keith at [keithoboe.com](http://keithoboe.com) and on Instagram @keithoboe.



### **Hugo Souza**

Hugo Souza is the principal oboist of the Columbus Symphony Orchestra, a role he officially assumed in the 2021-22 season after serving as acting principal for two years. An active soloist, chamber musician, and orchestral performer, he has appeared with renowned ensembles including the Orpheus Chamber Orchestra, the Chamber Music Society of Lincoln Center, Ensemble Pentaedre, and the American Symphony Orchestra at the Bard Music Festival. He has also performed at Music@Menlo and with the Chautauqua Symphony Orchestra. Originally from Natal, Brazil, Hugo began playing oboe at fourteen and holds degrees from the Universidade Federal do Rio Grande do Norte and SUNY Purchase, where he studied with Bert Lucarelli. He is currently a doctoral candidate at the Eastman School of Music. A dedicated educator, Hugo serves on the faculty at Capital University's Conservatory of Music and actively mentors young musicians through the Columbus Symphony Youth Orchestra.

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### **Toyin Spellman-Diaz**

Toyin Spellman-Diaz is an acclaimed oboist and founding member of the Grammy Award-winning Imani Winds. She holds a Bachelor of Music from Oberlin Conservatory and both Master's and Professional Studies degrees from the Manhattan School of Music. She has performed with top orchestras including the New York Philharmonic, Chicago Symphony, Orchestra of St. Luke's, Orpheus Chamber Orchestra, and is currently a member of the New York Pops. Praised by The Washington Post for her "smooth, controlled tone and excellent technique," Toyin has appeared as a concerto soloist with the Chicago Civic Orchestra, Manhattan Virtuosi, and the Kennedy Center Youth Orchestra. A passionate advocate for contemporary chamber music, she serves as President of the Imani Winds Foundation and Associate Director of Imani Winds Media. Toyin is on faculty at NYU, Mannes, Montclair State, and the Curtis Institute of Music, and serves on the Board of Directors of the American Composers Orchestra.

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### **The Sprightly Companions**

The Sprightly Companions: Inextricably linked to language, music of the early eighteenth century speaks with a Force of Eloquence which may surprise the twenty-first century listener with its relevance and expression. The Sprightly Companions, performing on historical wind instruments are driven by the desire to take part in the Great Conversation which deals with the perennial issues of human beings through the ages and across the world as expressed through art, music, literature or dance, uniting us. Our music argues, declaims, laments, provokes, charms and frolics, raising a voice beyond its time. Founded in the USA in 2009, "The Sprightly Companions" are now based in Germany. They take their name from the earliest publications written about the oboe (hautboy) 1695 "The Sprightly Companion", wherein it states, "... the Hautboy is so a fine and useful an instrument, and so portable a Companion..."

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### **Staci Spring**

Based in Chattanooga, TN, Dr. Staci A. Spring enjoys a versatile career as a professional bassoonist, music educator, and arts advocate. She is the Lecturer of Bassoon & Academic Studies at Middle Tennessee State University, and can be heard as a frequent guest musician on bassoon and contrabassoon with the Knoxville Symphony Orchestra and the Chattanooga Symphony & Opera, among others. She maintains a private bassoon studio, teaches for the Tennessee Governor's School for the Arts summer program, and is the founder/director of the Scenic City Bassoon Ensemble. Other experience includes over a decade of performing and teaching in Texas and Tennessee, participating in numerous conferences and festivals, and serving on the organizational team for the Meg Quigley Vivaldi Competition & Bassoon Symposium.

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### **Mary Stahlhuth**

Mary Stahlhuth is an oboist from Jefferson City, MO. She began playing the oboe at age 12, and by age 13 knew it would be a lifelong passion. She graduated with a B.M. in Performance from University of Missouri-Kansas City, and a M.M. in Orchestral Studies from the Chicago College of Performing Arts. Her teachers include Lora Schaefer, Barb Bishop, and Dan Willett. As a freelancer in Chicago, she performed with several area orchestras including the Illinois Symphony, Orchestra Iowa, and the Chicago Symphony. Since 2019, she has served as a U.S. Army musician in Tacoma, WA; Waynesville, MO; and Colorado Springs, CO. Outside of music, she enjoys drinking tea, reading, and spending time in nature.





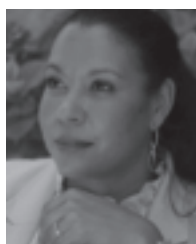
### John Steinmetz

John Steinmetz teaches bassoon and chamber music at UCLA. Now retired from playing, he was for decades a freelance bassoonist in Los Angeles, playing live concerts and recording sessions. He was a member of Xtet and the Boulder Bassoon Band, he was a 30-year veteran of the Oregon Bach Festival, and he was often a guest teacher at the Apple Hill Center for Chamber Music in New Hampshire. His articles and book reviews have appeared in *Chamber Music*, *Symphony*, the *NARAS Journal*, and the *Double Reed*. John's compositions, many commissioned by consortia of performers, appear on more than a dozen CDs from different soloists and groups. Trevco publishes his double reed music.



### Will Stevens

Oboist Will Stevens is currently based in Chicago, performing as a regular member with the Civic Orchestra of Chicago. He is also currently in the post-residency period of the Doctor of Musical Arts program at the Yale School of Music. Recently, Will has performed with prestigious orchestras including the Orchestra of St. Luke's, Elgin Symphony, and Cape Symphony. An avid chamber musician, Will just finished a summer fellowship with the Bowdoin International Music Festival, and has also participated in other festivals including the Viva Bach Peterborough Festival, Norfolk Chamber Music Festival, and Kent Blossom Music Festival. His doctoral thesis explores an intercultural approach to analyzing and performing the work of Tōru Takemitsu, using Takemitsu's piece *Distance* for oboe and shō as the initial case study. Will holds a MMus from Yale studying under Stephen Taylor, and a BMus from University of California, Los Angeles (UCLA), where he studied with Jonathan Davis.



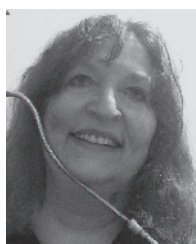
### Sabrina Stovall

Sabrina Stovall is a sought-after international teaching artist from Central Texas. She's worked with students ages 11-40, teaching private lessons, as well as coaching sectionals and chamber ensemble workshops. She has taught at the University of the Incarnate Word, Schreiner University, Northwest Vista College, and Our Lady of the Lake University. Since co-founding the Adelante Winds in 2012, the organization's Chamber Music Camp in 2019, and joining the faculty of Summer Music in Tuscany Music Festival in 2022, Ms. Stovall has taught and coached wind players in week-long intensive workshops. Sabrina plays principal bassoon with Symphony of the Hills in Kerrville, TX. Additional credits include engagements with the Orquesta Sinfónica de la UANL in Monterrey (Mexico), the Brazos Valley Symphony Orchestra (TX), Mid-Texas Symphony (TX), and two seasons with the Aspen Music Festival orchestras. Her teachers include Karen Pierson, Daris Hale, Per Hannevold, Nancy Goeres, and Monica Ellis.



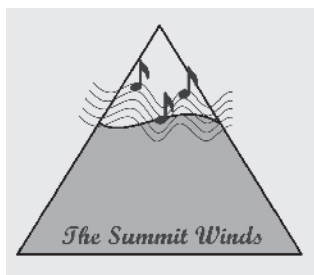
### Linda Strommen

Linda Strommen is Professor of Oboe at Indiana University's Jacobs School of Music, a guest faculty teacher at The Juilliard School of the past thirty years, and a faculty member of the Interlochen Arts Camp and the New York String Orchestra Seminar. A former member of the Metropolitan Opera Orchestra and the Santa Fe Opera, she has held principal and assistant principal positions with Milwaukee, Honolulu, New Haven, Wichita, and Baton Rouge Symphonies and acting principal oboe positions with the Rochester Philharmonic and the St. Paul Chamber Orchestra. A devoted teacher and clinician, Ms. Strommen has also been on the faculties of Mannes College of Music, The Juilliard Pre-College, State University of New York at Purchase, Louisiana State University, Wichita State University, University of Hawaii, and Yale University. Her students occupy positions all over the world. She holds BM and MM degrees from the Cleveland Institute of Music where she studied under John Mack.



### Betsy Sturdevant

Betsy Sturdevant's career began when she won the second bassoon position with the Binghamton (NY) Symphony Orchestra at age 15. While attending the Eastman School of Music studying with K. David Van Hoesen she won a contracted position with the Rochester Philharmonic Orchestra. After receiving a Bachelor's degree and Performer's Certificate from Eastman, she won the principal bassoon position with the Columbus Symphony Orchestra. Betsy has performed with the summer festivals of Aspen, Spoleto and Chautauqua, NY. She has been featured as bassoon soloist with orchestras in Ohio, Indiana and New York. Betsy is professor of bassoon at the Capital University Conservatory of Music and author of *Bassoon Blog*. She recently returned to her Alma Mater, the Eastman School of Music, to present a master class.



### **Summit Winds**

The Summit Winds have performed together as military musicians throughout the Colorado Springs area, performing for military ceremonies, elementary- through college-age students, and community outreach events. This is their first performance as a civilian ensemble.



### **Keith Sweger**

Keith Sweger was Professor of Bassoon at Ball State University, retiring in 2023. With the IDRS, he served as President, Chair of the Gillet-Fox International Bassoon Competition and Host of the 2006 conference. Sweger was principal bassoon of Orchestra Indiana and the Indianapolis Ballet Orchestra, contrabassoon of the Fort Wayne Philharmonic, and has performed with the St. Louis, Chicago, Milwaukee and Indianapolis Symphony Orchestras and others. Sweger received the 2007 BSU College of Fine Arts Teaching and 2013 Dean's Creative Endeavor Award, Awards, the 2008 Indiana Music Educators Association Outstanding University Educator Award and was awarded a 2010 American Masterworks grant from the National Endowment for the Arts. He was guest artist/teacher at the 2012 Beijing International Bassoon Festival and the 2011 Asian Double Reed Association, 2014 Spanish Double Reed Society and 2017 Brazilian Double Reed Society conferences. Dr. Sweger is a Fox Artist.

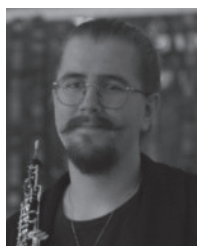
### **Takin Souls Duo**



TS DUO features mezzo-soprano Megan Ihnen and bassoonist Darrel Hale. Their collaboration began with a shared passion for exploring the rich possibilities at the intersection of classical and contemporary classical music. Megan and Darrel first joined forces in a recital of new music alongside Elena Lacheva and Stephanie Gustafson Amfahr, featuring works by Alec Wilder, William Winstead, Mara Gibson, Hannah Rice, and Jenni Brandon. This collaborative experience catalyzed the formation of the TS Duo, allowing Megan and Darrel to delve deeper into the nuanced interplay of their respective instruments.

Darrel Hale is a highly skilled performer and educator, known for his virtuosity as a bassoonist. He is currently the principal bassoonist of the Baton Rouge Symphony Orchestra and serves as Associate Professor of Bassoon at the University of North Texas. Previously, he taught at Louisiana State University and served as acting principal bassoon for the Knoxville Symphony Orchestra. He has also performed with notable orchestras like the Fort Worth Symphony, Cincinnati Symphony, and Louisiana Philharmonic. As a dedicated teacher, Hale has presented masterclasses at prestigious events such as the IDRS Conference and the Meg Quigley Symposium. He holds a Bachelor of Music from the University of Colorado at Boulder and a DMA from the College-Conservatory of Music in Cincinnati, where he studied with renowned instructors like Yoshiyuki Ishikawa and William Winstead. Hale's career combines performance excellence with a passion for teaching.

Megan Ihnen, Mezzo-soprano – see [ids2025.org](https://ids2025.org)



### **Kamil Tarnawczyk**

Kamil Tarnawczyk is a Polish American oboist and multi-instrumentalist, holding a Bachelor of Arts in music theory from the University of Washington where he studied oboe with Mary Lynch VanderKolk and Dan Williams. Kamil currently studies under Dr. Keri McCarthy at Washington State University where he is a graduate teaching assistant and performs regularly as a freelancer all across the Pacific Northwest, including serving as the 2nd Oboist of the Mid Columbia Symphony and principal Oboe of the WSU Symphony Orchestra. Kamil's freelance career has included substitute positions and performances with the Yakima Symphony, Seattle Wind Symphony, Washington-Idaho Symphony, Seattle Philharmonic, and many more. A passionate chamber musician, Kamil was a fellow of the Imani Winds Chamber Festival in 2024, and was a founding member of the Viridian Winds wind quintet.



### **Claire Taylor**

Claire Taylor embodies the diverse talent and entrepreneurial spirit needed to make a living in today's music world. Besides teaching bassoon and coaching ensembles for Millikin University, she teaches band for Decatur Public Schools, serves as Music Director for First Presbyterian Church, owns and operates Claire Taylor Woodwind Repair, and is an active performer throughout Central Illinois. She is Principal Bassoon of the Millikin-Decatur Symphony and Heartland Festival Orchestras, Second Bassoon of the Champaign-Urbana Symphony Orchestra, and regularly plays with several other area orchestras. Also an accomplished jazz musician and woodwind doubler, Professor Taylor was a saxophonist for Celebrity Cruise Lines and has appeared in the pit of the national tour of Chicago as well as with jazz and rock groups including her own, the Claire Taylor Quartet. She holds degrees from Butler University and the University of Illinois at Urbana-Champaign.



### The Tennessee Tech Bassoon Studio

Dr. Jeff Womack is Associate Professor of Bassoon at Tennessee Tech University where he also teaches Music History. He is principal bassoon of the Bryan Symphony Orchestra as well as a member of the Cumberland Quintet. Prior to joining the faculty at Tennessee Tech, he taught at Angelo State University (TX), Dickinson State University (ND), and Northern Arizona University. He holds degrees from Berea College, Illinois State University, and Louisiana State University. His primary teachers include Dan Duncan, Michael Dicker, William Ludwig, and Christopher Weait. An active musician, Dr. Womack performs regularly on bassoon and contrabassoon. He performs regularly with orchestra through Tennessee including the Symphonies of Nashville, Knoxville, Chattanooga, among others. While in Texas, he served as principal bassoon of the San Angelo Symphony and contrabassoonist of the Lubbock Symphony Orchestra. He has also presented masterclasses at universities throughout the US and abroad.

Ethan Grossman is a dedicated mechanical engineering student at Tennessee Technological University, where he is also pursuing a minor in Music Performance. Ethan is passionate about sharing his love for music, balancing his academic pursuits with performances. Ethan's multifaceted skills reflect his drive to excel in both the technical and artistic worlds.

Jacob Starker is studying music education and music performance at Tennessee Technological University. During his time there, he served as drum major for the university marching band as well as second bassoonist and contrabassoonist with the Bryan Symphony Orchestra. A professional piper, he has also been a featured soloist in a performance of Peter Maxwell Davies' *An Orkney Wedding*, with *Sunrise* with the Bryan Symphony.

Parker Simpson is a sophomore at Tennessee Tech University. They are majoring in biology with a concentration in health science and are looking to go into pathology post-graduation. They have been playing the bassoon for 7 years and wish to continue studying music throughout their career.

Renae Moore is a first-year at Tennessee Tech University. She is majoring in Civil Engineering with a minor in Bassoon Performance and has been playing bassoon for eight years! She is currently active in Chamber Winds and the Double Reed Ensemble.

Landon Buttrum is a first-year music education major and the son of Dr. Jerry Buttrum. Though raised by band directors, his musical aspirations began at age 8, when he first heard the Contrabassoon solo from Ravel's "Mother Goose Suite," and would later begin playing bassoon at age 11. Landon has a passion for music history, folk music, and reed instruments. With an eye for both quality and detail, Landon maintains a strong work ethic and is always on the hunt for new ways to improve his musicianship. And though a bit of a perfectionist, he has not let failure or lack of accomplishment stand in his way. He is currently studying Music Education at Tennessee Tech University, hoping to eventually pursue a career in musicology.

Noah Moore is a junior bassoon performance major at Tennessee Tech. He has been playing bassoon for almost eight years. He performed with the Knoxville Symphony Youth Orchestra in high school. As a sophomore, he won the Derryberry Concerto Competition and performed Weber's *Andante* and Hungarian Rondo with the Bryan Symphony Orchestra. He has participated in Orford Winds Academy (2023) and attended Domaine Forget (2024). He also plays tenor saxophone in the Tennessee Tech jazz band.

Aidan Thornton is a senior biology major at Tennessee Tech and has been playing bassoon for 10 years. He has been involved in the Tennessee Tech Double Reed Ensemble as well as taken applied lessons for 3 years. After graduation, he plans continue to play and improve on the bassoon.

Beni Minaya is a first-year at Tennessee Technological University studying music education. He has been playing the bassoon for about 4 years. He is currently active in Chamber Winds and the Double Reed Ensemble.

Josiah Nodurft is a senior music performance/music education major at Tennessee Tech. He has been a member of the Bryan Symphony Orchestra on both oboe and English horn. He been a member of the Wind Ensemble and chamber groups, including the Double Reed Ensemble since starting at Tech. Josiah has been playing the oboe for 11 years.



### Three Reeds Duo

With co-founders Leah Forsyth (oboe) and Paul Forsyth (saxophone), the Three Reeds Duo is a unique ensemble consisting of solely an oboe and saxophone. This duo, formed in 2005, has begun building a repertoire catalogue for this unique combination of instruments, ranging from newly commissioned works, to transcriptions of standard repertoire. Three Reeds has performed in a variety of venues throughout the United States, Europe, and South America, ranging from World Saxophone Congresses to IDRS conventions and collegiate recitals. The Duo has recorded two albums on Blue Griffin Records, their debut CD, "signals cross," as well as their second album, "Metamorphosis." In 2024, Three Reeds hosted the 3rd International Duo Symposium at Northwestern State University where they are both professors on their respective instruments. The group has commissioned many new works for Oboe/Sax duo from composers such as Alyssa Morris, Derek Brown, and Gregory Wannamaker.

Leah Forsyth serves as the Assistant Professor of Oboe at Northwestern State University. Prior to joining the NSU faculty in 2011, she served as an Oboist with the United States Army Field Band in Washington DC. Prof. Forsyth holds the position of Principal Oboe with the Rapides Symphony Orchestra in Alexandria, LA, and Second Oboe with the Texarkana Symphony, and she performs regularly with the Shreveport Symphony. A native of Central Ohio, Forsyth holds a B.M. from the University of Cincinnati College-Conservatory and an M.M. from Florida State University. When not making reeds, Leah can be found gardening and being an animal rescue advocate.

Paul Forsyth, Saxophone – see [idrs2025.org](http://idrs2025.org)



### The Toledo Symphony Bassoon Section

Casey Gsell, Principal Bassoon, has worked as Acting Associate Principal of the New Zealand Symphony Orchestra, Principal of the Eugene Symphony Orchestra, and with the Detroit Symphony Orchestra, Auckland Philharmonia, and others. She is a concerto soloist, competition winner, university teacher, new music artist, and founder of the New Zealand Double Reed Society.

Ian Morin, Second Bassoon, has worked as Principal Bassoon for Lerner and Lowe's *Camelot* on Broadway, as well as with the Glimmerglass Festival, Florida Orchestra, Detroit Symphony Orchestra, and others.

Eric Louie, Contrabassoon and Third Bassoon, is also a member of the Owensboro Symphony Orchestra. He performs regularly with the Detroit Symphony, ProMusica Chamber Orchestra, Louisville Orchestra, Dayton Philharmonic, and many others.

Daniel Fendrick is Principal of the Detroit Opera Orchestra and Second Bassoon of the Ann Arbor Symphony. An active freelancer, he is a regular substitute with orchestras throughout Michigan and Ohio.



### Suzanne Tourville-Smith

Suzanne Tourville-Smith earned her BM in oboe performance from the University of Arkansas, studying with Theresa Delaplain, and her MM from the Cincinnati College-Conservatory of Music, where she studied with Mark Ostoich. She devoted 22 years to music education in Missouri public schools and is in her 27th season with the Fort Smith (AR) Symphony, where she plays Second Oboe and Principal English Horn. Suzanne also enjoys performing with her husband in his folk band, Aaron Smith and the Coal Biters.





### Tres Palos Ensemble

The Tres Palos Ensemble has quickly established itself as one of Colombia's leading chamber music groups. Founded in 2009, the ensemble has earned top honors in major competitions, including the Philharmonic Orchestra of Bogotá's prestigious chamber music competition and the Luis Angel Arango Library competition. In 2021, the group was awarded the Bogotá Chamber Music Groups Award. Tres Palos has performed in Colombia's most important concert halls and was featured at the 2019 Los Cabos International Chamber Music Festival in Mexico. Dedicated to innovation and artistic exploration, the ensemble is passionate about promoting Colombian and Latin American music to broader audiences. Outside of their work as a trio, members perform with ensembles such as the National Symphony Orchestra of Colombia, the National Symphonic Band of Colombia, and the Nueva Filarmonia Orchestra. They are also committed educators, serving as professors at Colombian universities.

Viviana Salcedo is Assistant Principal Oboe of the National Symphony Orchestra of Colombia and a founding member of the Tres Palos Ensemble. She is also an oboe professor at Universidad Central and Pontificia Universidad Javeriana. Salcedo has performed with the Royal Scottish National Orchestra, Royal Liverpool Philharmonic, Southbank Sinfonia, and Penderecki Music Academy Westfalen, among others. She has earned several accolades, including the Paddy Purcell Award and the Barri Grimaldi Prize. In Colombia, she won the X Concurso de Interpretación Musical "Ciudad de Bogotá" and the Young Soloists competition

with the Philharmonic Orchestra of Cali. Salcedo is a graduate of the Royal Academy of Music, London, and the National University of Colombia.

Faber Cardozo is the principal bassoonist of the National Symphonic Band of Colombia and a professor at Javeriana University. He is a founding member of the Tres Palos Ensemble, with which he has won several competitions, and was a member of the National Symphony Orchestra of Colombia. Faber has been a professor at the School of Musical Education in Tocancipá and was a fellow at the Cartagena International Music Festival in 2012 and 2017. He has earned multiple awards, including second place in the 2012 National Bassoon Competition and the 2010 Young Soloists Competition. Faber holds a Master of Music from the Universidad de los Andes and a Bachelor's from the National University of Colombia.

José Gómez, Clarinet – see [idrs2025.org](https://idrs2025.org)



### Trio Lily

Trio Lily is a dynamic chamber ensemble featuring Harrison Cody on bassoon, Gabbie Wong on oboe, and Ji-eun Jeong on piano. Harrison and Gabbie met at the beginning of their graduate studies at Arizona State University, where they discovered a shared passion for chamber music through multiple collaborative performances. With their musical chemistry established, they decided to form The Trio, soon joined by Ji-eun, whose artistry on piano added depth to the ensemble. The mission of Trio Lily is to perform contemporary works, with a focus on music by living composers and historically underrepresented voices. Their programs celebrate diversity in musical expression, bringing fresh perspectives to the classical music world while expanding the standard

double reed repertoire. Through innovative and inclusive performances, Trio Lily aims to inspire audiences and contribute meaningfully to the chamber music landscape.

### Trio de Bois

Formed in 2009, Trio de Bois has enjoyed an active career with musicians Nicole Marriott Fullmer (oboe), Larkin Sanders (clarinet), and Robyn Watson (bassoon). Based out of Seattle and Salt Lake City, Trio de Bois has performed all over the country and at multiple festivals, including at the 2012 Imani Winds Chamber Festival, ClarinetFest 2021, Music by Women Festival in 2023, and the International Double Reed Conferences in 2022, 2023, and 2024. The ensemble thrives in collaborating with composers and other musicians, and their 2020 Call for Scores Project expanded the trio repertoire with over 30 works by composers from around the world.



Nicole Marriott Fullmer, oboist, resides in Pleasant Grove, Utah. She is an active freelance musician, performing on call with the Utah Symphony and Ballet West in Salt Lake City. Additionally, she plays in a contemporary fusion quartet called Chrome Street, alongside her guitarist husband and violin & cello colleagues. She is the oboist of Trio de Bois, and was the oboist of the Salt Lake Pops Studio Orchestra and SaltAir Winds woodwind quintet while they were active. With these groups, Nicole has performed in New York City, Chicago, Salt Lake City, Seattle, London, and other various locations.

Robyn Watson - see individual bio; Larkin Sanders, Clarinet – see [idrs2025.org](https://idrs2025.org)



### **Madison Triplett**

Madison Triplett is a recent graduate of the University of Colorado at Boulder where she received both Bachelor and Master of Music degrees in Bassoon Performance. Part of her Teaching Assistantship was membership in the Graduate Woodwind Quintet, which performs frequently around Boulder and serves as an annual featured outreach group with the Aspen Music Festival. Ms. Triplett subs with the Bozeman Symphony and teaches private lessons across the Denver Metro area. She attended the Hidden Valley Music Festival with Judy LeClair and was selected to participate in the 2022 IDRS Convention Masterclass Series with Tristan Rennie. Originally from Dallas, Texas, Ms. Triplett began her bassoon studies with Leslie Massenburg and Brittany Harrington Smith before joining Dr. Yoshi Ishikawa in Boulder.

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### **Marta Troicki**

Marta Troicki, an accomplished solo, chamber, and orchestral musician, has performed worldwide, from her native Poland to Carnegie Music Hall and in Dubai with the Arab Emirates Philharmonic. She has held principal bassoon positions, including with Pittsburgh Live Chamber Orchestra, and performed with the Metropolitan and Kenwood Symphony Orchestras in Minneapolis. She was the founder and artistic director of Sonora Winds, and now serves as Managing Director of Present Music, Milwaukee's acclaimed New Music Ensemble. Marta holds degrees from Hofstra University, Purchase Conservatory, the F. Chopin Conservatory, and the University of Minnesota. She lives in Milwaukee with her husband and three kids.

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### **twotoestiger**

twotoestiger is a boston-based bassoon/saxophone duo looking to push beyond the typical boundaries of genre. Classically trained with an interest in a variety of contemporary styles, the duo performs in a wide range of contexts, from casual pop tunes to theatrical avant-garde. twotoestiger is committed to innovation in music. Reaching beyond the continuation of the classical tradition, they allow creativity and impulse to inform their work. In addition to their growing portfolio of original music, twotoestiger is dedicated to commissioning new works, especially from young queer composers, and they collaborate frequently with other musicians and ensembles in an effort to create a collective community of open minded creators. twotoestiger are alumnae of the Longy School of Music where they graduated their master's program with the Innovation Award, and where they worked closely with ensembles EK Duo and loadbang.

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### **Lia Uribe**

Educator, arts administrator, performing artist, and creative justice advocate Lia Uribe currently holds the position of associate dean and professor of music/bassoon at the University of Arkansas. An advocate for historically underrepresented music and composers, she centers her research around this theme. Lia Uribe's dedication to promoting new repertoire for the bassoon has led to premieres and commissions of numerous works. She has been a guest artist in more than 20 countries, spanning from Colombia to Japan. Her visionary leadership extends to the establishment of RefleXions Music Series, a groundbreaking project that champions creative justice through musical opportunities. Originally from Colombia, Lia Uribe holds degrees in bassoon performance from Universidad Nacional de Colombia, the University of Arkansas, and the University of Kansas. She has also pursued an MBA in Arts Innovation through the Global Leaders Institute.

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### **Martin Van Klompenberg**

Originally from Holland, Michigan, Martin J. Van Klompenberg currently teaches bassoon and chamber music at the Challey School of Music at North Dakota State University. From 2013 – 2022, he served as a member of the United States Army Band program, performing with the 101st Airborne Division "Air Assault" Band (Fort Campbell, KY), the 282nd Army Band (Fort Jackson, SC), and the 323rd Army Band "Fort Sam's Own" (Fort Sam Houston/San Antonio, TX). Prior to joining the ranks of military musicians, he attended the University of Arizona, where he obtained the Doctorate of Musical Arts degree, studying with William Dietz. He also earned degrees from Arizona State University and Western Michigan University, studying with Albie Micklich and Wendy Rose, respectively. He has also studied composition with award-winning composer Jenni Brandon.

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### **Natalya Rose Vrbcky**

Natalya Rose Vrbcky, bassoon and contrabassoon, joined the Buffalo Philharmonic Orchestra in 2024 after several years as a regular substitute. She previously served as principal bassoon of the Sarasota Opera Orchestra, a member of the Chamber Orchestra of Philadelphia, acting principal of the Jacksonville Symphony, and contrabassoonist with the Rochester Philharmonic. She has appeared at the Tanglewood Music Center, Pacific Music Festival, Aspen Music Festival, and continues to perform at the Marlboro Music Festival. Rose earned a bachelor's degree from the New England Conservatory, studying with Richard Ranti, followed by a master's from Temple University and a diploma from the Curtis Institute under Daniel Matsukawa. In addition to her musical training, she holds certifications in yoga instruction and The Feldenkrais Method®. She lives in Snyder, NY with her husband, clarinetist Will Amsel, and their two children.





### Jessica Warren

Dr. Jessica Warren will join the Indiana University Jacobs School of Music as Adjunct Associate Professor of Oboe and English Horn in Fall 2025. She also teaches at George Washington University and has held faculty positions at Interlochen, New England Conservatory, and NEC Prep. A versatile performer, she has appeared with the National Symphony Orchestra, Boston Pops, Kennedy Center Opera House Orchestra, and others. Dr. Warren toured nationally with the U.S. Air Force Band in 2024 as guest principal oboe. Her research focuses on reedmaking pedagogy, and she is also a gouging machine repair specialist for Harvard Double Reeds.

### Washington Street Trio

Dr. Robert Jordan - see individual bio

Mary Nan Jordan, Clarinet; Stephen Brown, Piano - see idrs2025.org



### Robyn Watson

Seattle-based bassoonist Robyn Watson is principal bassoon of the Juneau Symphony (AK) and performs regularly with Trio de Bois, as well as orchestras and theatres all over Western Washington. She has soloed with the Clear Lake Symphony (TX), the Belmont University Symphony Orchestra (TN), and has given recitals in Houston, Dallas, Nashville, and Seattle. Ms. Watson has been selected to present virtual performances for both the 2021 Meg Quigley Symposium and IDRS conferences, and has performed with Trio de Bois at IDRS 2022 and 2024, and with The Ladies' Bassoon Band at the 2024 SHE Festival and IDRS conferences.



### Christin Webb

Bassoonist Christin Webb is a freelance chamber and orchestral musician based in Los Angeles and is Professor of Bassoon at Pepperdine University. Praised for her "perfectly even fast articulations and rich even tone" by The Double Reed Magazine, she is in demand as a studio musician and regularly performs with several Southern California orchestras, including the Santa Barbara and Long Beach Symphonies.



### Cheryl Denice Wefler

Cheryl Denice Wefler is the longstanding Principal oboist of the Eugene Opera Orchestra, Oregon Mozart players, Eugene Concert Choir Orchestra, and second oboist of the Eugene Symphony Orchestra. Her playing has been described by the Eugene Register Guard as "thrilling," "tender," and "doleful." Some of Cheryl's Music festival appearances have included Oregon Bach Festival, the Oregon Festival of American Music, Oregon Coast Festival, and the Ernst Bloch festival. She has also performed with other groups such as Amici Chamber Players, Micro Philharmonic and Opera Saratoga. Doing business as Cascade Oboe Reeds, Cheryl makes reeds for professionals across the United States and abroad. Ms Wefler has published a book on reed adjustment, and travels to universities holding workshops on reed making.



### Shawn Welk

Shawn Welk is Assistant Professor of Oboe at the University of Oklahoma and Principal Oboe of the Williamsburg Symphony. He previously held positions as Associate Principal Oboe and Principal English Horn of the Richmond Symphony and Co-Principal Oboe of the "President's Own" U.S. Marine Band and Chamber Orchestra. As a soloist and chamber musician, he has performed across the U.S., in Japan, China, and Europe, including concerts at the White House and Kennedy Center. He has appeared with the Baltimore, Milwaukee, and Florida orchestras, the Kennedy Center Opera, and the Aspen and Staunton music festivals. Since 2015, he has served as Principal Oboist of the New Hampshire Music Festival. Dr. Welk is also a core member of Richmond's award-winning Atlantic Chamber Ensemble. A dedicated educator, he has taught at Virginia Commonwealth University, Catholic University, and the University of Richmond. He holds degrees from OU, Eastman, and Indiana University's Jacobs School of Music.



### **David Wells**

Dr. David A. Wells enjoys both exploring the richness of the bassoon's past and forging new paths for the instrument's future. He specializes in historically-informed performance on 17th-20th century period bassoons, playing regularly with ensembles such as the Carmel Bach Festival, American Bach Soloists, Sinfonia Spirituosa, and Philharmonie Austin. He is also adept on the modern bassoon and contrabassoon, equally at home with standard orchestral/chamber/solo repertoire and demanding modern works involving extended techniques or electronics. In addition, Wells relishes taking the bassoon to unexpected places, most notably having spent nine years with a Django Reinhardt-inspired swing sextet. Wells is Assistant Professor of Bassoon at Appalachian State University in Boone, North Carolina, where he also teaches music history. He serves as Co-Executive Director of Meg Quigley, an organization devoted to making the bassoon world more diverse, equitable, inclusive, and supportive.

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### **Shane Werts**

Dr. Shane Werts is the Assistant Professor of oboe at Northern Arizona University's Kitt School of Music. He currently holds orchestral positions with the Flagstaff Symphony Orchestra and the Amarillo Symphony Orchestra. Previously Dr. Werts has held positions with the Grand Junction Symphony Orchestra, with Colorado State University - Pueblo, and with the Jacobs School of Music at Indiana University.

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### **Lime Whitlow**

Lime Whitlow is a junior music composition major at the University of Arkansas, where he studies oboe with Theresa Delaplain and composition with Robert Mueller. He is a member of the University Wind Ensemble and the University Symphony Orchestra.

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### **William Wielgus**

William Wielgus was a member of the oboe section of the National Symphony Orchestra from 1990 to 2017. Prior to his appointment with the NSO, he served as Principal Oboe of the South Bend Symphony and English horn with the Oklahoma Symphony. He is presently on the oboe faculty at American University, where he is Musician-in-Residence and has taught at West Virginia University and St. Mary's College. He has also appeared at many major summer music festivals including Aspen, Tanglewood, and Spoleto, and was the winner of the 1990 Aspen Woodwind Soloist Competition. He is actively involved in a project to research, commission, perform, and record Peruvian oboe music and has presented recitals at the conservatories of Lima, Trujillo, and Ayacucho. In 2018 he was invited to present a recital and master class at the Uzbekistan National Conservatory and has appeared as soloist with the Banda Nacional de Cuba, the Trujillo Symphony Orchestra and the Barra Mansa Symphony.

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### **Wild Prairie Winds**

Praised as "new and exciting" by The Daily Iowan, the award-winning Wild Prairie Winds promote accessible chamber music through community outreach, education, imaginative programming, and creative concert settings. The quintet performs in accessible venues such as libraries, parks, schools, nursing homes, and theaters. Their newest venture, the Iowa Great Lakes Summer Chamber Music Festival, brings music to the Okoboji, Iowa area. As advocates for music education, the Wild Prairie Winds incorporate innovative clinics and outreach into their residencies. Most recently, they presented school performances in Leavenworth, Washington and Quincy, Illinois. They have also appeared as guest artists at the University of

Arkansas, Truman State University, St. Ambrose University, Western Illinois University, and Cottey College. The musicians of the Wild Prairie Winds are John Ross, flute; Jenna Sehmman, oboe; Moria Tunison Pieper, clarinet; Dana Brink, bassoon; and Katey Jahnke, horn. The Wild Prairie Winds is a 501(c)(3) non-profit organization.



### **Sarah Wildey-Richmond**

Dr. Sarah Wildey-Richmond teaches bassoon at Texas A&M University-Kingsville, UTSA, and TLU. Additionally, she maintains a large double reed studio of high school and middle school students in San Antonio. An avid orchestral musician, Dr. Wildey holds the contrabassoon chair with the Amarillo Symphony, a position she has held since 2013, and performs regularly with other orchestral groups throughout the state of Texas, including the San Antonio Symphony. Originally from Upstate New York, Dr. Wildey received her DMA from The University of Iowa under the tutelage of Benjamin Coelho. She also holds degrees from Indiana University and York College of Pennsylvania. Outside of music, Dr. Wildey is passionate about animal rescue, baking and cooking, and knitting. She currently lives in San Antonio with her husband, Will, and far too many foster animals.



### **Ian Wisekal**

Ian Wisekal, a native of Dallas, TX and Stony Brook, NY joined the faculty of the University of Denver's Lamont School of Music in 2013. He serves as Principal Oboe of the Greeley Philharmonic Orchestra and Colorado Bach Ensemble, and previously held titled positions with the Crested Butte Music Festival and Puerto Rico Symphony Orchestra. He can be heard playing principal on the PRSO's recording of *Cofresi*, which was nominated for a Latin Grammy. Wisekal is an active performer and teacher throughout Colorado and beyond, appearing frequently with the Colorado Symphony and professional ensembles across the region. He is in demand for masterclasses throughout the U.S. and abroad. Ian received his BM from the Eastman School of Music and his MM from Southern Methodist University, earning full scholarships at both institutions. In 2012, he studied with David Walter at the Paris Conservatory. His major teachers include Richard Killmer, Erin Hannigan, Terry Keevil, and Ceci Lagarenné.



### **Wood+Wind Duo**

Wood+Wind Duo is oboist Lily Linville and percussionist Jacob Morgan.

Lily Linville (b. 2001) is an oboist and educator from Manhattan, Kansas. They hold a Bachelor's of Music in Oboe Performance and Bachelor's of Music Education from Kansas State University, where they studied with Dr. Alyssa Morris. Lily now resides in Stillwater, Oklahoma where she is a Graduate Teaching Assistant at Oklahoma State University with Dr. Susan Miranda. She has taught a private oboe studio since 2020 which has included students from Kansas, Iowa, Missouri, and Oklahoma. In 2022, she founded the Wildcat Oboe Trio, and has performed as their English horn and principal oboe, and performs as the oboist for the Wood+Wind duo.

Jacob Morgan, Percussion - see [ids2025.org](https://ids2025.org)



### **Kim Woolly**

Kim Woolly is Associate Professor of Bassoon at the University of Southern Mississippi where she teaches bassoon, performance practice, and courses in literature and pedagogy. In addition, she is principal bassoon of the Gulf Coast and Meridian Symphonies and 2nd bassoon of the Mobile Symphony. She performs regularly with the Louisiana Philharmonic, the Arkansas Symphony, the New Orleans Chamber Players, and with other orchestras in the region. Other performance credits include appearances at several Conferences of the IDRS, the Meg Quigley Vivaldi Competition and Symposium, and at the International Computer Music Conference, as well as performances and master-classes given in Brazil, Panama, and Colombia. She performed with the orchestras of the Tanglewood Music Festival, the Heidelberg, Germany, Schlossfestspiele, and the Victoria Bach Festival, and holds a B.A. in music from Wellesley College, an M.M. from the Eastman School of Music, and a D.M. from FSU.



### **PJ Woolston**

Aside from freelance and recital work as a bassoonist, PJ Woolston has worked in college admissions and financial aid for over 20 years, including for CCM in Cincinnati and the USC Thornton School of Music in Los Angeles. He is known for an innovative and effective recruitment approach that prioritizes filling knowledge gaps and creating learning and growth opportunities over promoting the organizations he represents (see [www.woolstoninventive.com](https://www.woolstoninventive.com)). Currently Dr. Woolston serves as Vice Chancellor for Enrollment Management at IU Indianapolis in Indiana. He is also a champion for new and commissioned music for the bassoon, particularly in chamber setting with voice as he is married to an operatic soprano. He holds a Doctor of Education from USC, a Master of Music in Bassoon Performance from the University of Michigan, and a Bachelor of Arts in French from Brigham Young University.



### **Hsuan-Yi (Anastasia) Yao**

Hsuan-Yi Yao, a Taiwanese bassoonist, is active across diverse areas of performance, recording, and education. She has collaborated on several recordings and performed with various ensembles in Taiwan and the United States. Chamber music holds a special place in her musical life; she currently performs with the LSU Graduate Woodwind Quintet and was previously a member of the Anan Bläserquintett in Taiwan, where she participated in competitions and regular concert performances. As a passionate educator, Hsuan-Yi has taught bassoon in several high schools in both Taiwan and the United States, providing private instruction and cultivating the next generation of bassoonists. She is currently pursuing her Doctor of Musical Arts degree in Performance at Louisiana State University, serving as a graduate assistant in Dr. Nanci Belmont's studio. Hsuan-Yi also holds a Master of Music degree from Arizona State University and a Bachelor of Music degree from National Tsing Hua University (NTHU) in Taiwan.



### **Camilla Yoder**

Camilla Yoder is serving as Instructor of Oboe at the University of Idaho during the 2024-2025 school year. She completed her DMA degree at the University of Kentucky, where she was the teaching assistant for Dr. ToniMarie Marchioni and her dissertation work focused on the intersection of double-tonguing pedagogy and Body Mapping. In the Lexington, KY area, she has freelanced and performed with the Lexington Philharmonic; while in her hometown of Lancaster, PA, she has played with the Berks Sinfonietta, Harrisburg Symphony, Allentown Symphony, Allegro: The Chamber Orchestra of Lancaster, and the Lancaster Symphony. During recent summers, she has presented at the IDRS Conference and has attended the Texas Music Festival, National Music Festival, Chautauqua Music Institute, Endless Mountain Music Festival, and the National Orchestral Institute. Her previous alma maters include Temple University's Boyer College of Music (MM) and Baldwin Wallace University's Conservatory of Music (BM).



### **Mayuri Yoshii**

Mayuri Yoshii, a freelance oboist residing in the Chicagoland area, started playing the oboe at age 13. She completed Bachelor's and Master's degrees in oboe performance at Bowling Green State University under Nermis Mieses, and earned a post-master's certificate in oboe performance at DePaul University. She was a finalist in The Sixth Sense Chamber Competition in Japan in 2024, and in 2022 she won first prize in the Young Artist Competition at the Trentino Music Festival in Mezzano, Italy. She actively performs solo and orchestral music in Illinois and Wisconsin, maintains a private studio, and runs a reed making business.



### **Korey Young**

Korey Young is an Austin-based oboist, reedmaker, and teacher. He serves as Principal Oboist of the Corpus Christi Symphony Orchestra and performs with ensembles across Central and South Texas, including the Austin Symphony, San Antonio Philharmonic, and Central Texas Philharmonic. A former semifinalist in the Young Texas Artists Music Competition, he was invited to the Barbirolli International Oboe Competition at age 19 and will appear as a soloist with the Corpus Christi Symphony for its 80th Anniversary season. Korey maintains a private studio of 40 students and collaborates with local schools to lead masterclasses and chamber music. He earned his B.M. in Oboe Performance from the University of Texas at Austin, studying with Dr. Andrew Parker, Jeffrey Rathbun, and Katie Young Steele. He is an alumnus of Kent-Blossom, National Orchestral Institute, and Eastern Music Festival. His teaching is informed by his early training as a Suzuki violinist. Learn more at [kyoungoboe.com](http://kyoungoboe.com).



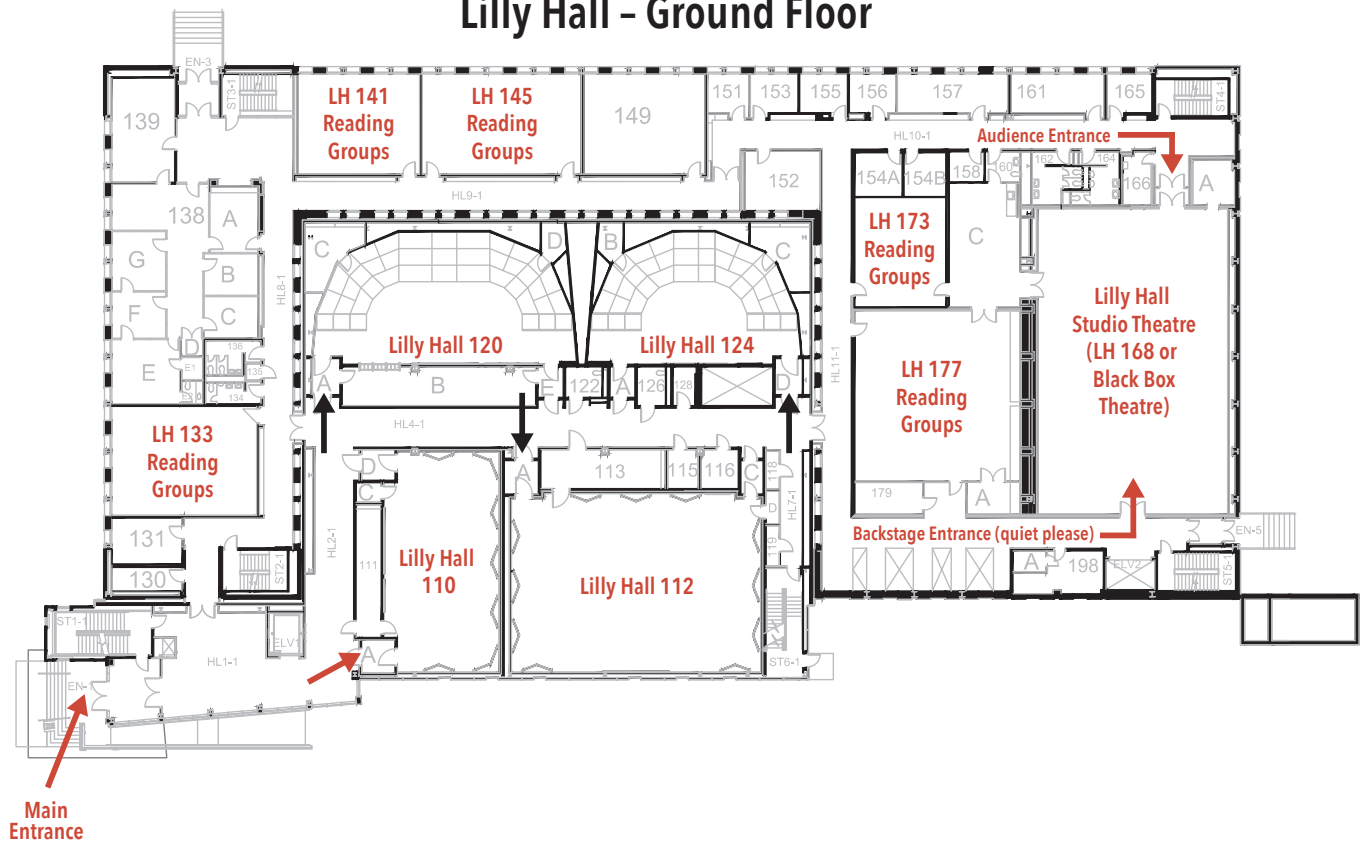
### **Fernando Zúñiga-Chanto**

Fernando Zúñiga-Chanto, a distinguished bassoonist, pianist, and composer, holds degrees from the University of Arizona, Baylor University, and the Universidad de Costa Rica. He has performed at notable events such as the IDRS Conference and the Meg Quigley Bassoon Symposium. His passion for contemporary music is showcased in his album *Historias*, featuring works by emerging Costa Rican composers. Some of his compositions have been published by Trevco Music, blending traditional Central American themes with Latin American elements. In 2024, he was awarded the National Composition Prize of Costa Rica, "Carlos Enrique Vargas," for his Concerto for Bassoon and Strings, *Mamba Mambo*. Since 2019, he has led the "Electrofagot" project, exploring the electric bassoon. Currently, Fernando is a researcher at the Institute of Research in Arts (IIARTE) and teaches at the School of Musical Arts at the Universidad de Costa Rica.



# Floor Plans

## Lilly Hall - Ground Floor



## Lilly Hall - Second Floor



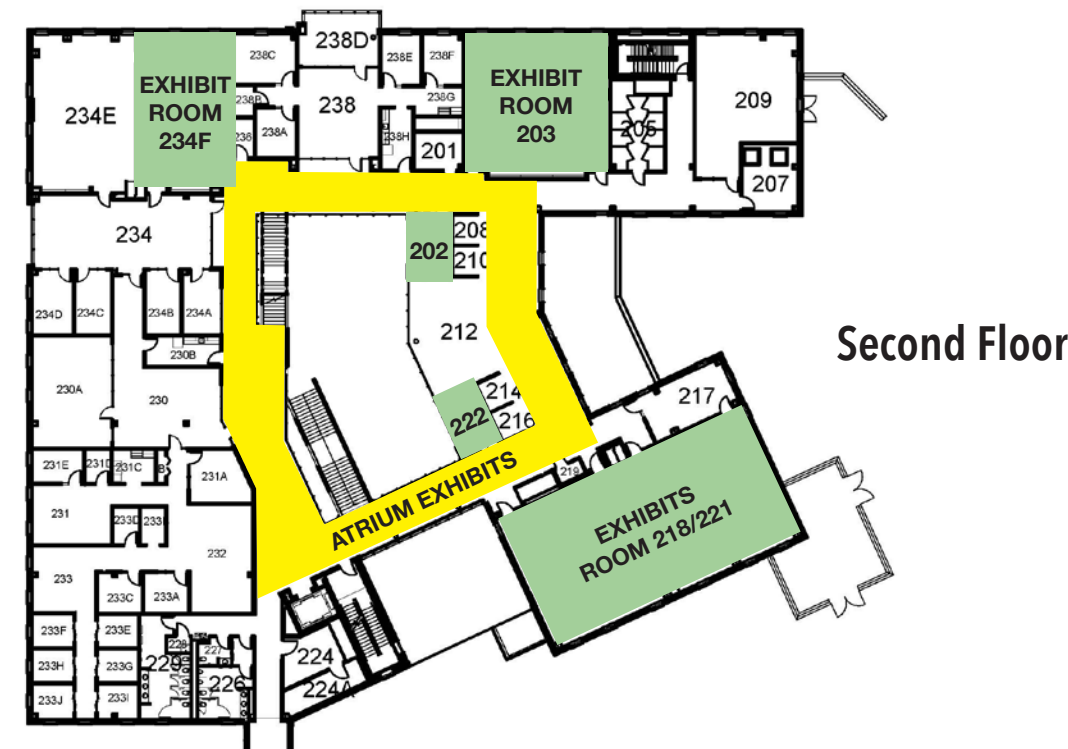
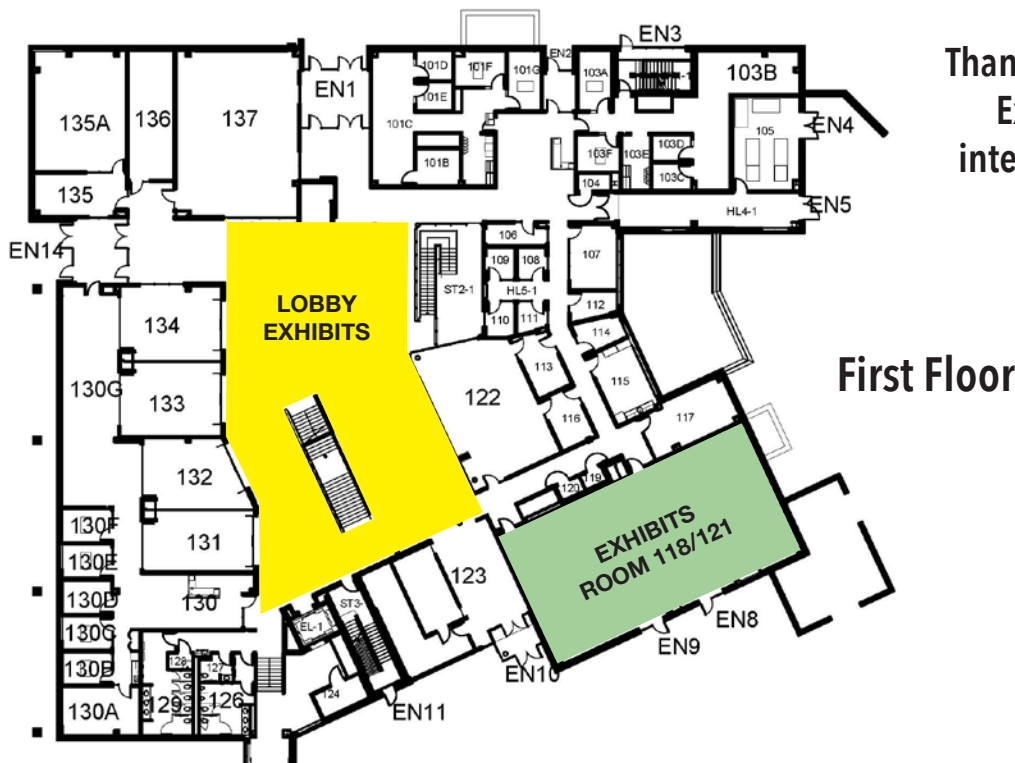


# Floor Plans

## Dugan Hall Exhibitor Locations

Please see page 10 for a list of Exhibitors and their locations.

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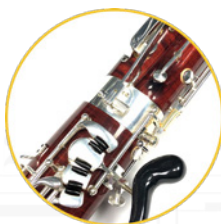
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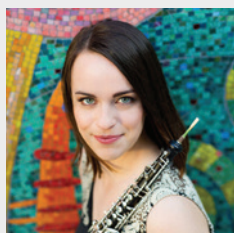
**Kathleen McLean**

*Associate Professor of  
Music (Bassoon)*



**Linda Strommen**

*Professor of Music (Oboe)*



**Jessica Warren**

*Adjunct Associate Professor  
of Music (Oboe)*



**C. Keith Collins**

*Adjunct Lecturer in Music  
(Historical Bassoons)*



**Margaret Owens**

*Adjunct Lecturer in Music  
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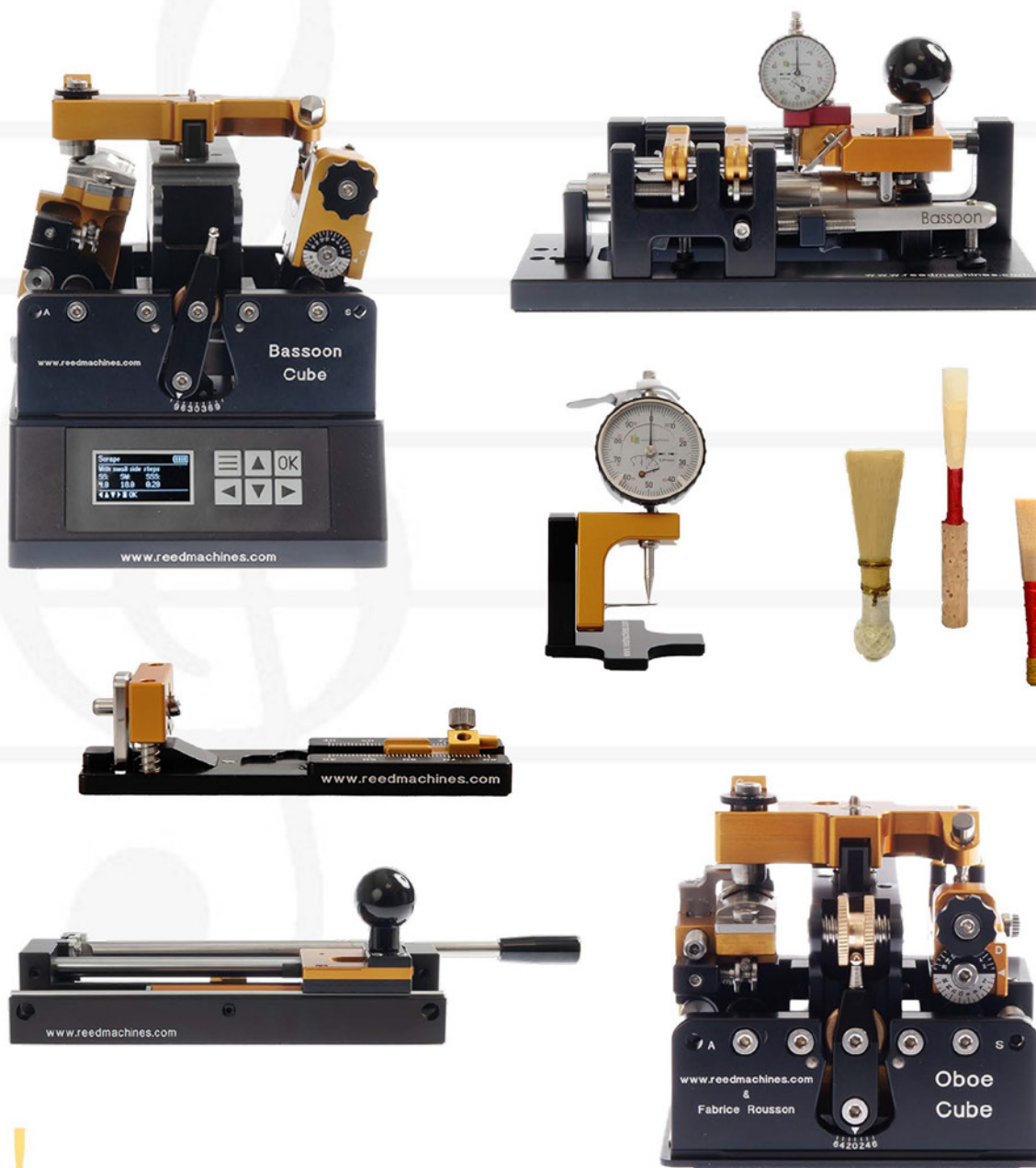
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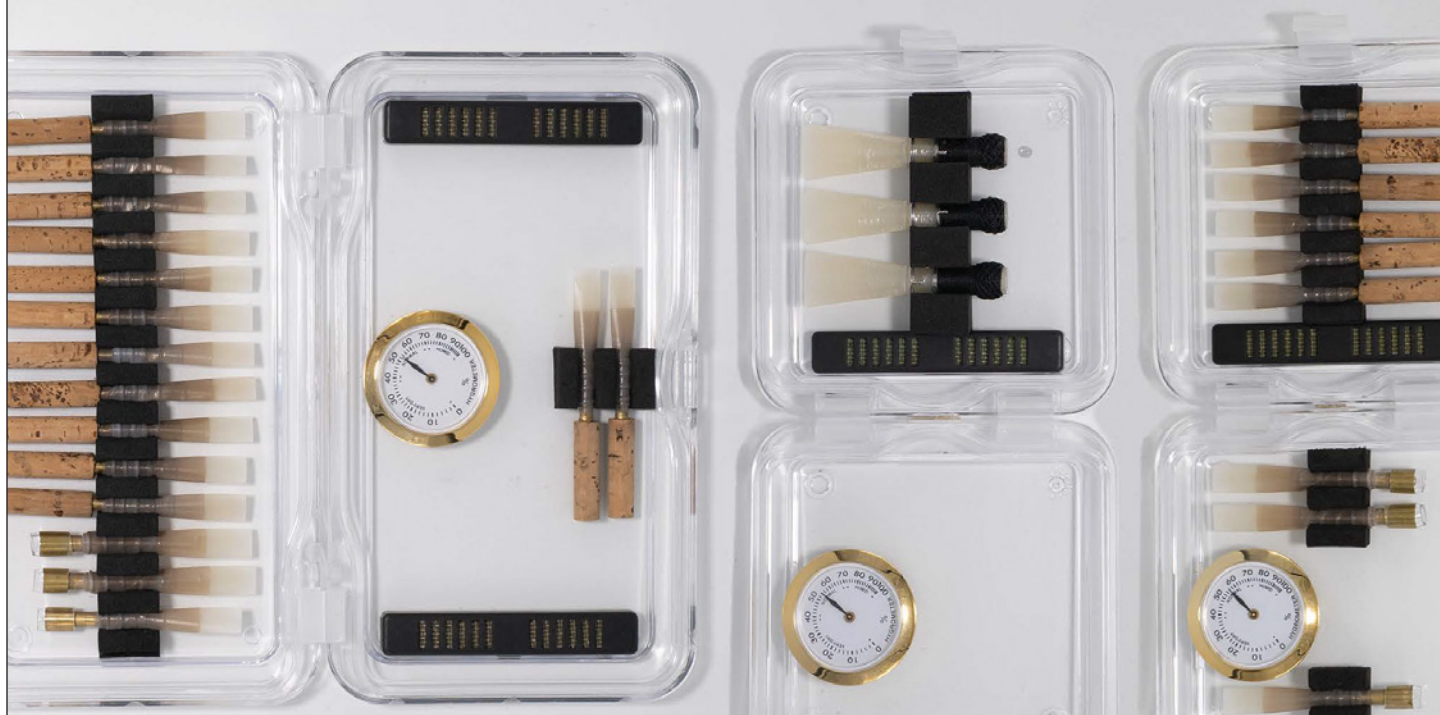
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