

OctOBOEfest



October 15-17, 1999

A Workshop of
Master Classes, Lectures, and Recitals
Mark Weiger, host



The University of Iowa
School of Music





OctOBOEfest 1999

October 15-17

Guest Artist Roster

Chen Chenzhang, *Wuhan Conservatory of China*

Henry Schuman, *Manhattan School*

Kevin Schilling, *Iowa State University*

Stacey Willer Berk, *Des Moines Symphony*

Kevin Vigneau, *University of New Mexico*

Assisted by

Maia String Quartet

Iowa Woodwind Quintet

Center for New Music

UI Chamber Orchestra

Diana Gannett

David Gompper

Cai Minchhu

Ksenia Nosikova

Christine Rutledge

Annette-Barbara Vogel

Kimberly Fredenburgh

Lee Nguyen

Laura Tiong

Hsin-Lan Chien



Welcome!

Established in 1992, Iowa's OctOBOEfest is a workshop intended to foster greater fellowship among double reed players in Iowa as well as to cultivate a greater communication and outreach within and beyond Iowa's music community. The series has presented many international artists and chamber groups to the Midwest while introducing midwesterners to the world's great double reed artists.

Through this event students are introduced to excellent role models, and gain first-hand experience working and networking with the major educators and performers on their instruments. Over the years we have had oboists from the Chicago Symphony, New York Philharmonic, Metropolitan Opera, and oboe professors from Juilliard, Manhattan, Yale, Hartt School, Northwestern, University of Illinois, University of Wisconsin-Oshkosh, Louisville University and nearly all of Iowa's music institutions. This year we have oboe professors from the Manhattan School of Music, Indiana University, the University of New Mexico, the Wuhan Conservatory in China, Iowa State University and the Des Moines Symphony. While it is the only festival of its type in the oboe world, OctOBOEfest only occurs every other year. OctOBOEfest 2001 is already on the books and is scheduled to feature the principal oboists with the Los Angeles Philharmonic, the Los Angeles Chamber Orchestra, and the Chicago Symphony.

This year's festival should be one of great triumph. I hope you find it rewarding and inspiring. I invite you all to participate in the sharing and exchanging of ideas and urge you to seek out the commonalities rather than the differences between our artists. And, finally, I invite you to enjoy Iowa, its jewel city, Iowa City, and all their talents and beauty.

Sincerely,
Mark O. Weiger, host

Friday, October 15

Mark Weiger & The Center for New Music
Clapp Recital Hall **8 PM**

Sommergesang Miguel Del Aguila

Quintet John Harbison

Intrada
Intermezzo
Romanza
Scherzo
Finale

Iowa Woodwind Quintet

— INTERMISSION —

Quintet Robert Brooks

Concertino Bernard Rands

David Gompper, conductor
The Center for New Music

Violins:
Taki Horiushi
Miki Yuasa
Spencer Howard
Steven Shepherd
Christine Rutledge, viola
Cora Kuyvenhoven, cello
Diana Gannett, bass
Tadeu Coelho, flute
Christine Bellomy, Clarinet/Bass Clarinet
Daniel Moore, Percussion
Ksenia Nosikova, Piano
Pamela Weest-Carrasco harp

Saturday, October 16

Henry Schuman Master Class

Harper Hall 9-11:30am

Quintet

August Klughardt

Amy Jackson, flute Megan Weiss, oboe
Wil Wigard, horn David Bryant, bassoon
Megan McKillip, clarinet

Professor Tadeu Coelho, coach (UI)

Quintet

Arnold Bax

Chris Scheer Margi Gere, Tara Vrabel, violins
Bjorg Larson, viola Maggie Darby, cello

Mark Weiger, coach

Trio Op 87

L. V. Beethoven

Terri Armfield, oboe Erin Nutting, oboe
Lisa Schmitz, English horn

Professor Tom Barry, coach (UNI)

Klezmer Trios

Mike Curtis

Enid Wright, oboe
Lauren Klein, English horn
Corinne Puchalla, bassoon

Mark Weiger, coach

Iowa's Oboists in Recital

Harper Hall 2-3pm

Parable

Vincent Persichetti

Sarabande and Allegro

Gabriel Grovlez

Myths

Stacey Berk

Stacey Willer Berk, oboe

— INTERMISSION —

Saturday, October 16

Sonata Opus 168

Camille Saint-Saens

Allegretto Moderato
Allegro scherzando
Adagio-Allegro moderato

Three Lyric Pieces (1992)

Robert Rathmell

Angel's Wings
Elegy
To Dance

Sonata Opus 166

Camille Saint-Saens

Andantino
Ad libitum-Allegretto
Molto Allegro

Kevin Schilling, oboe & bassoon
Susan Flaskerud, piano

Harper Hall

3:30-5pm

University of Iowa Oboists in Recital

Assisted by Laura Tiong, Hsin-Lan Chien, pianist

Fantasy

Malcolm Arnold

Megan Weiss

Allegro giocoso from Quintet

Arnold Bax

Chris Scheer

Margo Gere & Tara Vrabel, violins
Bjorg Larson, viola Maggie Darby, cello

Allegro from Quartet in F

W.A. Mozart

Emily Helvering, oboe Tara Vrabel, violin Lauren
Flittner, viola Maggie Darby, cello

Saturday, October 16

Romance No. 1 Robert Schumann
Alisia Ortega

Adagio and Allegro from G.P. Telemann
Sonata in B flat Major
Katy Kammeyer
Joseph McKinley, harpsichord Tracy Moyer, cello

Les Echos des Marnes Charles Colin
Jolie Chrisman

—INTERMISSION—

Rondo from Sonate Brillant Christian Barth
Enid Wright

Adagio and Allegro Domenico Cimarosa
from Concerto In C Minor
Heidi Venaas

Fantasie sur "Martha" Theodore Lalliet
de Flotow
Lauren Klein

A La Campagne Hamilton Harty
Lindsay Ladman

Selections from Benjamin Britten
Temporal Variations
Betsey Zenk

Fantasia #2 in A Minor G.P. Telemann
Megan Hanzlik

Saturday, October 16

Clapp Recital Hall 8pm
The Maia Quartet and Guests

Quartet in F W.A. Mozart
Allegro
Adagio
Rondeau
Henry Schuman

Phantasy Quartet Benjamin Britten
Kevin Vigneau

—INTERMISSION—

Quartet (1995) Pierre Jalbert
1) Intense, dramatic
2) Barbaric, driving; scherzando
3) Distant, sustained
Maia String Quartet

Divertimento in C Major, Op. 9 Bernhard H. Crusell
Allegro
Andante poco Adagio
Allegro
Mark Weiger



Sunday, October 17

Harper Hall **9am-11am**
4th Solo Contest For Iowa High School Oboists
 1st prize \$250 2nd prize \$100 3rd prize \$50
 Judges: Dr. Andrea Gullickson, Benjamin Coelho, Matthew Sintchak

Choral Room **9am-11am**
Kevin Vigneau Oboe Master Class

Sonatina Gordon Jacob
Jolie Chrisman

Concerto in C Minor A. Marcello
Alecia Pyle

Sonata F. Poulenc
Samantha Mather

Sonata in B Flat G.P. Telemann
Katy Kammeyer

Les Folies d'Espagna Marin Marais
Emily Helvering

Harper Hall **11am-11:45am**
The Coelho Workout for Oboe with Tadeu Coelho

Sunday, October 17

Clapp Recital Hall **3-4:30pm**

Concerto Concert
Beverly Everett & Lucia Matos
Poet & Peasant Overture Franz von Suppé

Concerto in C Minor J.S. Bach
for Oboe and Violin
Allegro
Andante
Vivace

Chen Chengzhang & Cai Minchhu

Concerto in C Major Antonio Vivaldi
Allegro
Andante
Allegro

Kevin Vigneau

— INTERMISSION —

Nabucco Giuseppe Verdi

Concerto in D minor A. Vivaldi
Allegro moderato
Adagio
Allegro

Henry Schuman

Concerto in C Major Pietro di Simoni
 Palermitano
Allegro affetuoso
Andante
Allegro molto

Mark Weiger

The University of Iowa Chamber Orchestra
Beverly Everett & Lucia Matos, Directors

Violin 1†

Marjorie Gere^A
 Carrie Beaderstadt
 Gerry Phalp
 Ingrid Michaelson

Bass

Moriah Neils*
 Bradley Townsend

Flute

Kimberly Sena*
 Lauren Panfill

Oboe

Heidi Venaas¹
 Ali Ortega²
 Katy Kammeyer

Clarinet

Megan McKillip*[•]
 Carolyn Loew

Violin 2††

Steven Shephard^B
 Pamela Meier
 Audrey Young
 Erica Lord

Bassoon

Marcia Yockey*
 Jill Thieben

Horn

Michelle Donovan¹
 Carol Persing²
 Sara Giovanelli
 Amanda Lundberg

Trumpet

John Cord*
 Brian Redington

Viola

Jennifer Nichols*
 Kelly Popko
 Lauren Flittner
 Carrie Hobbs
 Jesse Helgersen

Trombone

Ryan Haynes*
 Aaron Rader
 Matt Ertz

Tuba

Joshua Begley

Timpani

Pat Anderson

Harp

Erin Ponto

^A Concertmaster for Verdi
^B Concertmaster for Suppé
[†] 1st Violin for Verdi, 2nd for Suppé
^{††} 2nd Violin for Verdi, 1st for Suppé
^{*} Principal player
¹ Principal for Verdi
² Principal for Suppé
 Glen Olson, manager
 Beverly Everett, librarian

Sunday, October 17

Clapp Recital Hall

8pm

Trio for Oboe, bassoon, and Piano

Francis Poulenc

Lento: Presto

Andante

Finale: Vivace

**Henry Schumann, oboe, Benjiman Coelho, bassoon,
 Ksenia Nosikova, piano**

Deux Rhapsodies

Charles Loeffler

I. *L'Etang*

II. *La Cornemuse*

Kevin Vigneau, oboe, Lee Nguyen, piano

— INTERMISSION —

Nonetto, Op. 38

Louise Farrenc

Adagio

Andante con moto

Scherzo Vivace

Adagio

Allegro

**Tadeu Coelho, flute, Mark Weiger, oboe, Maurita
 Mead, clarinet, Benjamin Coelho, bassoon, Kristin
 Thelander, horn, Annette-Barbara Vogel, violin,
 Christine Rutledge, viola, Cora Kuyvenhoven, cello,
 Diana Gannett, bass**

Guests

Henry Schuman. Studies, The Juilliard School. Oboe studies, Gornberg. Conducting studies, Morel. Further studies: Richard Lert; Fritz Rothschild; Paul Emerich. Principal: Brooklyn Philharmonic; Westchester Philharmonic; Opera Orchestra of New York. Guest Principal: Dallas Symphony Orchestra. Music Director/Principal: Washington Square Music Festival. Founder/Director: Our Bach Concerts. Founding member: Clarion Quintet; Soni Ventorum Quintet. Former member: Casals Festival; Symphony of the Air. Performances: Orchestra of St. Luke's. Chamber performances: Norwegian State Radio; Seminaire International de Musique de Chambre, Lyon; Vermont Mozart Festival; Caramoor; Festival de St. Barthelemy. Recordings: CBS; RCA; Vanguard. Masterclasses: Cleveland Institute; University of Georgia; Miami University; Texas Tech; University of New Mexico; University of North Texas. Guest conductor: Orquestra Estadual; Orquestra Municipal de Sao Paulo. Faculty: City University of New York. Former faculty: Visiting Associate Professor of Oboe, Eastman School of Music; Institut de Hautes Etudes Musicales, Montreux; Queens College; SUNY-Purchase; SUNY-Stony Brook. MSM faculty since 1970.



Kevin Vigneau, Assistant Professor of Oboe has enjoyed an unusual international career as an orchestral player, soloist, teacher and chamber musician. He performs with the New Mexico Woodwinds, the Santa Fe Opera Orchestra, the Albuquerque Baroque Players and the New Mexico Symphony Orchestra.

Graduating from Boston University School for the Arts in 1982, he then played with the Opera Company of Boston Orchestra, under the direction of Sarah Caldwell, the Alea III Contemporary Ensemble and the American Wind Symphony. In 1986 Vigneau joined the Cape Opera Orchestra in Cape Town, South Africa as Principal Oboe, and in the following year was appointed Principal Oboe of the Cape Town Symphony Orchestra. In the same year he was a Fellow at the Tanglewood Music Center, playing under Leonard Bernstein and Seiji Ozawa. In 1990 he returned to the United States to study at the Yale School of Music with Ronald Roseman where he graduated with the MMA degree in 1993, receiving the Dean's Prize for the outstanding member of the graduating class. In 1993 Mr. Vigneau was appointed Principal Oboe of the Metropolitan Orchestra of Lisbon, a unique project in Lisbon, Portugal that integrates solo recitals, chamber music, orchestra concerts and teaching at the National Academy of Orchestral Studies. Vigneau is the soloist with the Metropolitan Orchestra in the Strauss Oboe Concerto recorded for EMI Classics.

Mr. Vigneau has also appeared as a soloist at the Banff Music Festival, with the Yale Chamber Players, Orchestra New England and the Cape Town Symphony. He has been featured as a soloist and chamber musician for the South African Broadcasting Corporation. Mr. Vigneau was awarded the Doctor of Musical Arts degree from Yale School of Music in May, 1998.



Kevin Schilling is an associate professor of music at Iowa State University where he teaches oboe, bassoon, theory, and chamber music. He holds a BA from the University of Southern California, an MM in oboe performance and a DM in oboe performance and literature from Indiana University. His oboe teachers include Carl Berglund of the then Minneapolis Symphony, William Criss, former solo oboe with the New York Metropolitan Opera, and Jerry Sirucek, formerly with the Chicago Symphony. At Indiana University, Schilling studied bassoon with William Waterhouse (BBC Orchestra) and attended master classes with Milan Turkovic (Vienna Philharmonic). He has been principal oboe in the Des Moines Symphony, has performed in the Modesto and Stockton (CA) symphonies and is currently principal oboe in the Central Iowa Symphony. He is an avid proponent of period instrument performance and has performed baroque oboe with early music groups such as the Telemann Society (University of Wisconsin, Eau Claire) and Lyra Concert (Minneapolis), and is a founding member of the Baroque Orchestra of Iowa. He plays the oboe, baroque oboe, and bassoon with ISU colleague Lynn Zeigler (organ and harpsichord Baroque Orchestra of Iowa). He plays the oboe, baroque oboe, and bassoon with ISU colleague Lynn Zeigler (organ and harpsichord) as the duo Basically Baroque. This ensemble has performed across the state of Iowa as part of the Iowa Arts Council's Arts to Go program as well as appearing in Illinois, Nebraska, Colorado, Indiana and Germany. Basically Baroque has expanded to include baroque flutist Rebecca Stuhr and cellist Mary Pshonik.

Susan Flaskerud has performed solo and collaboratively on recital venues in Texas, California, and Minnesota. She took piano performance degrees from the University of Minnesota, Northwestern University, and Arizona State University. Dr. Flaskerud currently is assistant professor of piano at Iowa State University and has also taught at the University of Texas-Brownsville, Phoenix College and Arizona State University. Her compact disc, "Line, Shadow, Light," features solo works by Scriabin, Chopin, Bach, and Robert Rathmell.



Stacey Willer Berk was born in Roselle, Illinois. She holds a B.A. in Music from Western Illinois University and M.M. degrees in oboe performance and theory/composition from the University of Illinois, Urbana-Champaign.

From 1995-99, Ms. Berk performed as oboist of the United States Air Force Band of the West, stationed in San Antonio, Texas. While in the band, she performed in the Concert Band, Chamber Players, and Five Star Winds woodwind quintet. She also composed and arranged music for the various ensembles and was a frequent soloist. From 1997-99, she served as the oboe instructor at Our Lady of the Lake University, San Antonio.

Ms. Berk and her husband currently live in Grinnell, Iowa where she composes, teaches, and performs as second oboist with the Des Moines Symphony Orchestra.

Cai Minchhu is the wife of oboist Chen Changzhang. She is a violinist and member of Wuhan Symphony and conservatory and former member of the Hubi Opera Orchestra.

Chen Changzhang is a former member of the Wuhan Symphony and Hubi Opera and is now of the faculty at the Wuhan conservatory of music.

University of Iowa Faculty



Benjamin Coelho started the bassoon at the age of ten at the Tatui Conservatory in his native Brazil. In 1984 he graduated with Honors from the State University of New York at Purchase. In 1986 he earned his Masters of Music from the Manhattan School of Music in New York. During his time in Manhattan he was a founding member of the Manhattan Wind Quintet with which he won various competitions and played a sold out concert at Carnegie Recital Hall. From 1987-1995, Mr. Coelho worked extensively as a performer and a teacher in Brazil, including the Orquesta Sinfonica do Teatro Municipal do Rio de Janeiro and Grupo de Musica Contemporanea of Minas Gerais. In 1989 he began his appointment as the bassoon professor at the Federal University of Minas Gerais in Belo Horizonte and from 1991-1994 he served as the elected vice-dean of the School of Music. Currently Mr. Coelho is working on his Doctorate of Music at Indiana University. Mr. Coelho has been recently appointed as the assistant professor of bassoon/theory at The University of Iowa.



Tadeu Coelho joined the School of Music at the University of Iowa as Associate Professor of Flute in the Fall of 1997. He has also served as assistant professor of flute at the University of New Mexico from 1992 to 1997. Dr. Coelho has appeared as soloist and chamber musician throughout Europe and the Americas. Mr. Coelho has performed as first solo flutist of the Santa Fe Symphony, Hofer Symphoniker in Germany, and the Spoleto Festival Orchestra in Italy, among others. In the Summer of 1996, Mr. Coelho was invited by the Boston Symphony to play several concerts under the baton of Bernard Haitink, Robert Shaw, and Robert Spano.

A recipient of many awards and scholarships, USIA/Fulbright, LASPAU, and CAPES, Tadeu Coelho received his Doctorate of Musical Arts degree from the Manhattan School of Music, New York, as a student of Julius Baker and Keith Underwood. Started on the flute by his father, Tadeu Coelho also studied with Thomas Nyfenger, Ransom Wilson, Andrew Lolya, and Arthur Ephross. Mr. Coelho gave his New York recital debut at Weill Recital Hall at Carnegie Hall in April of 1992.

Dr. Coelho has toured Italy, Germany, the United States, Mexico, and Brazil, performing concerts and presenting master classes. Tadeu Coelho also has collaborated with several distinguished flutists in concerts and recitals such as Julius Baker, Michel Debost, Kate Lukas, Joshua Smith, Keith Underwood, and Carol Wincenc. Dr. Coelho masters a wide range of repertoire and has a special interest in the music of Latin America. Several composers have written works

for him such as Ronald Roseman, Ruth Schonthal, Joaquin Gutierrez Heras, Eduardo Gamboa, Amaral Vieira, Michael Weinstein, and Steven Block to name a few. Dr. Coelho also is an active researcher and writer. His publications include: "Rediscovering Kincaid's Notes in Flute Performance" and "Breathing Exercises" for Flute Talk, and the editions of Brazilian Composers Pattapio Silva's complete works and Osvaldo Lacerda's Poemeto. His recent research includes "Ear Sensitivity and Tone Production," and "Intensity Drive and Tone Development."

In the Fall of 1995, Mr. Coelho released his first solo CD on the music of distinguished Brazilian composers on Tempo Primo. He can also be heard performing works by Thomas Deho on 3D Classics. His new CD on 20th Century Mexican Flute Music is due to be released in the Spring of 1998.



Diana Gannett is the current President for the International Society of Bassists. Last June, she hosted the 1999 ISB convention at the University of Iowa in Iowa City, Iowa where she is Professor of Doublebass. Previous appointments include the faculties of Yale University School of Music and the Hartt School of Music in Connecticut, the Oberlin College Conservatory in Ohio, and the University of South Florida in Tampa. For many years she held the position of principal double bass at Eastern Music Festival in Greensboro, North Carolina.

As a native Iowan, she did her undergraduate training with Eldon Obrecht of the University of Iowa, where she earned her baccalaureate degree. She also studied with Stuart Sankey at Aspen Music Festival and with virtuoso Gary Karr at Yale. While at Yale, she earned both a masters and doctorate in musical arts, the first Yale doctorate awarded in doublebass. As a chamber musician she has performed with the artists of the Guarneri, Emerson, Laurentian and Stanford Quartets and the Borodin Trio.



David Gompper's teaching experience is diverse, from a two-year position at the University of Nigeria at Nsukka to three years in a tenure-track position at the University of Texas, Arlington. He has been at the University of Iowa since 1991, teaching both undergraduate theory and graduate analysis courses, modal counterpoint, composition lessons and seminars. He currently serves as the composition area head of staff.

He was appointed the director of the Center for New Music, an independent unit within the School of Music that fosters contemporary music-making. Founded in 1966 with two Rockefeller Foundation grants, it has been active in promoting through commissions and performances the music of living composers, and has placed Iowa in a

prominent position within the field. A new work for chamber ensemble *Don't Go There* and his violin and piano duo *Finnegan's Wake* were performed on a recent Center for New Music tour to the East Coast. The ensemble performed at Yale, Harvard, Connecticut College and Merkin Concert Hall in New York City, the latter on Tuesday, November 17 1998. Additionally, the premiere of his Lament for Bosnia for chorus and orchestra occurred in Iowa City on December 1998. He recently completed a film score to a documentary on the Nazi Drawings by the artist Mauricio Lansansky. David Gompper's international experience has been extensive. In 1995, he was invited by the United States Information Agency to lecture and perform in Kwangju, South Korea. In one week, he will lecture and hear his works performed at a Festival of Contemporary Music at the Moscow Conservatory of Music. Following his visit to Russia, he will be involved in two conferences of contemporary American and Greek music in Thessaloniki, Greece, one at the Music College of Thessaloniki and the second one between DEI and Middlesex Universities. In March, he traveled to New Zealand to lecture at Auckland University and in February was invited to give the key note speech to the Society of Composers Student Conference at the University of Texas, Austin.



The Maia Quartet returned to Iowa this year as visiting faculty after a one-year artist residency in 1998-99. Formed in 1990, the Quartet has nationally established itself as an ensemble with innovation and versatility. Praised by critics for its "sparkling musical intelligence," the quartet has played major concert halls throughout the U.S. including Alice Tully Hall, the Kennedy Center Terrace Theatre, and Harris Hall of the Aspen Music Festival. Collaborations with leading chamber musicians of our time have included a performance on the New School's Schneider Concert Series with Michael Tree of the Guarneri Quartet, as well as an appearance at the Norfolk Chamber Music Festival with flutist Samuel Baron. Committed to the work of living composers, the group has performed world premieres of compositions by Pierre Jalbert, Donald Grantham, Jeffrey Mumford and Ingram Marshall (recently recorded on the New Albion label).

They worked closely with the world-acclaimed Juilliard Quartet while they were the Juilliard School's Arnold Fellowship Quartet, 1994-96. Currently on the chamber music faculty with the Peabody Conservatory of Music, Baltimore, the ensemble has also had summer teaching residencies at the Interlochen Arts Camp, the Austin Chamber Music Festival, and the South Carolina Governor's School for the Arts. The Maia Quartet is: Amy Kuhmann Appold, violin, Timothy Shiu, violin, Elizabeth Oakes, viola, Amos Yang, cello.



Maurita Murphy Mead joined the UI faculty as artist performer/teacher at the University of Iowa in 1984. Her many solo invitations include the International Clarinet Association conferences, the Oklahoma Clarinet Symposiums, the Southeastern Clarinet Workshop and the College Band Directors National Association conference. In addition, she is in demand both as a soloist and clinician throughout the United States. She has been principal clarinet of several midwestern orchestras, the more regional being the Cedar Rapids Symphony. As a chamber musician, she has appeared as a guest artist with the Cleveland Quartet, among others. Hailed as a "master teacher," she has been the recipient of the Collegiate Teaching Award at the University of Iowa with a subsequent speaking invitation for the College of Liberal Arts commencement exercises. In turn, her students have won first prizes in performance competitions sponsored by the International Clarinet Society and ClarFest, Inc. Maurita Murphy Mead is a graduate of the Eastman School of Music with the performer's certificate in clarinet and Michigan State University. A diverse performer, she is pursuing both classical and jazz repertoire with pianist Arlene Schrut. Most recently, they appeared as featured recitalists at the Oklahoma Clarinet Symposium.

Ksenia Nosikova has performed extensively as soloist and chamber musician in Russia, Italy, Yugoslavia, Germany, England, the Netherlands, and throughout the United States, including New York, Boston, Denver, Aspen, San Francisco, and Oberlin. She gave her New York debut performance in Carnegie Recital Hall in 1996 and was an invited guest soloist with symphony orchestras in Colorado and Louisiana. While a member of the Moscow Conservatory Piano Trio, she played numerous recitals in Moscow and Leningrad and was invited to perform at the Chamber Music Festival in Rimini (Italy) and the Congress of the European Associations of the Conservatories in Rovin (Yugoslavia).

Ksenia Nosikova earned both the Bachelor and Master of Music degrees from the Moscow Conservatory and the Doctor of Musical Arts degree from the University of Colorado-Boulder. She has been invited to perform in numerous international and national master classes with world-renowned artists in Europe and the United States and was a fellowship recipient of both the Aspen and Sarasota Music Festivals. Nosikova's credits included an impressive list of competition awards including prizes from the Frinna Awerbuch International Piano Competition in New York City, the Alabama International Piano Competition, and the Ibla Grand Prize International Competition in Italy.

She returned to the Ibla competition as a jury member this past summer. Prior to her position on the Piano Faculty of the University of Iowa School of Music, Dr. Nosikova was on the faculty of both the University of Colorado - Boulder and the Moscow School of the Arts.



Christine Rutledge presently holds the position of Assistant Professor of Music at the University of Notre Dame where she is Violist with the Notre Dame String Trio. Ms. Rutledge holds a Bachelor of Music degree from the Curtis Institute of Music, studying viola with Karen Tuttle and Michael Tree, and a Master of Arts degree in Music Performance from the University of Iowa where she was teaching assistant to William Preucil of the Stradivari String Quartet. She then went on to hold the position of Assistant Principal Viola of the Louisville Orchestra for six years. She has served for two summers as artist in residence and faculty member at the Sewanee Summer Music Center in Sewanee, Tennessee. Ms. Rutledge's appearances as recitalist and chamber musician have taken her to many places in the United States and abroad, including performances in South Korea, the Interlochen Arts Academy, and the Oberlin Conservatory of Music. Most recently her solo performances include the XXIII International Viola Congress at Indiana University in Bloomington, Indiana, and also at the XXIV International Viola Congress in Markneukirchen, Germany in June, 1996. Recent performances include recitals in Memphis, and Nashville, Tennessee and Tallahassee, Florida. Ms. Rutledge also serves on the Board of Directors of the American Viola Society.

Among Ms. Rutledge's awards are the 1996-97 Individual Artist Fellowship in Music from the Indiana Arts Commission, second prize in the Aspen Viola Competition, first prize in the Michigan Youth Arts Festival Concerto Competition, a Lilly Foundation Fellowship for teaching development, valedictorian of her class and recipient of the Young Artist Award, both at the Interlochen Arts Academy. Most recently she received, along with the members of the Notre Dame String Trio, a major award from the Institute for Scholarship in the Liberal Arts of the University of Notre Dame for support of their recording of the Hindemith String Trios on the Centaur Records label. Their recording of the String Trio by Ethan Haimo appears on the Centaur label as well. A CD of chamber works for trio and piano by David Diamond will soon be released on the New World Records label. The trio also made their New York debut performance to critical acclaim at Carnegie Hall's Weill Recital Hall in May, 1996.

Ms. Rutledge has also participated in the Aspen Fellowship program and the Kent/Blossom and Taos Chamber Music Festivals. She is presently a member of the Fontana Ensemble at the Fontana Festival of Music and Art.



Kristin Thelander joined the faculty of the UI School of Music in 1989, where she performs with the Iowa Brass Quintet and the Iowa Woodwind Quintet in addition to teaching horn. During the summer season she performs with the Britt Festival Orchestra in Jacksonville, Oregon. Dr. Thelander holds degrees from St. Olaf College, the University of Minnesota and the University of Wisconsin. She was the First Prize winner in the 1981 American Horn Competition, and she has performed throughout the United States, Europe, Mexico and China. She has been a featured artist at many Regional and International Horn Workshops and other music festivals. She specializes in the virtuoso horn music of the early nineteenth century, and frequently performs on the valveless natural horn of that period. She recently released a CD of music for natural horn in collaboration with fortepianist Carol lei Post. Thelander has been a member of the Advisory Council and the Vice-President of the International Horn Society.



Annette-Barbara Vogel began her musical studies at age four. By the time she was twelve she gave her soloist debut at the Tonhalle in Düsseldorf. Since then, she has performed throughout Europe, Asia, the United States and Canada as a solo artist and as a member of various chamber groups. Her appearances at the Aspen, Chautauqua, Menuhin, Ravinia, Scotia, and Schleswig-Holstein Music Festivals have received particular enthusiasm. Her artistic credits include work with esteemed artists and ensembles as Arthur Grumiaux, Pierre Amoyal, Lord Menuhin, the Junge Deutsche Philharmonie-Frankfurt, the Aspen Chamber Symphony, the Cincinnati Philharmonic Orchestra, and the Tokyo String Quartet.

She has studied at the College-Conservatory of Music-Cincinnati, the University of Southern California, Musikakademie der Stadt Basel-Switzerland, the Sweelinck-Konservatorium-Amsterdam, and the Folkwang Hochschule für Musik-Essen, Germany. Her teachers have included such notable musicians as Herman Krebbers, Walter Levin, Henry Meyer, Peter Oundjian and Juilliard's Dorothy DeLay. Vogel taught previously at the Folkwang-Hochschule-Essen and the University of Virginia. At Virginia, she was a member of the Monticello Trio and an Artist-in-Residence. She has claimed numerous prizes in national and international competitions including the First Prize, Jütting-Stiftung in Germany. She plays on a 1787 Lorenzo Storioni, kindly loaned by Stiftung Kunst und Kultur des Landes NRW, Düsseldorf. Vogel joined the School of Music faculty in January.



Mark Weiger (oboe, oboe d'amore, English horn, piccolo oboe), is Associate Professor of Oboe at the University of Iowa. Since coming to Iowa in 1988 he has performed as a soloist throughout the United States, Canada, England, Mexico, Austria, France and Italy, presented two Carnegie Hall recitals, been a finalist in nine international competitions, was the

Second Prize winner in the Queen's Philharmonic Concerto Competition (NY), performed double concertos with Chicago's former principal oboist, Ray Still, and presented solo recitals with such notables as Ronald Roseman, Marc Fink, and Bert Lucarelli. In 1996-97, Weiger became the first oboist to serve as an Artistic Ambassador. As such, he has performed recitals in Israel, Jordan, Pakistan, India, Nepal, and Sri Lanka. He has three solo CD's due out in 1999-2000 on the Centaur and Crystal labels: An Ambassador's Voice, Romantic Kleinmeister, Classical Kleinmeister. The double reed quartet WIZARDS!, of which Weiger is a founding member, has released two CDs to critical acclaim, toured 18 states, and has done educational residency programs in Wisconsin, Iowa, Michigan, Illinois, and Evanston, Wyoming. WIZARDS! has a third CD that is scheduled to be released in late 1999. He has also been a member of the New Hampshire Music Festival, Yellow Barn Festival (VT), Iowa Woodwind Quintet, Ensemble da Camera (IA), the Bear Lake Music Festival (UT), the Britt Festival (OR), and the Great Music West Festival (ID/WY). Weiger is published through Schirmer Press, Simon & Schuster, The Double Reed Journal, Band Director's Guide, Bocal Music, and Connors Publications. His publication in Teaching Woodwinds has been reviewed as "a most significant contribution to the world of oboe playing and teaching."

Mr. Weiger received his degrees from the New England Conservatory of Music and the Juilliard School. His principal teachers include Ronald Roseman, Laurence Thorstenberg, Frederic Cohen. He has been principal oboist with the Albany Symphony (NY), Empire State Institute for the Performing Arts (NY), Ohio Light Opera Company, Portland Symphony (ME), Maine Opera Orchestra, and Entland Symphony (ME), Maine Opera Orchestra; and End Ennnnnnnnglish hornist with the Portland (ME), Charlotte (NC), New Hampshire, and Vermont Symphony Orchestras. Since his tenure began at the University of Iowa he has served as principal oboe with the Kansas City Chamber Orchestra, and the Illinois Symphony and Chamber Orchestras. "Weiger was splendid. His middle register was rich and woody. The very highest notes were like those of a coloratura soprano" says the Kansas City Star. The Iowa Press writes: "Weiger offered some amazing oboe playing... in performance Weiger takes on an air of utter quotability." And from the Sri Lanka National News: "These American Artists are aces!" The program, which drew two encores -- an unheard of feat -- was described as "brilliant." From the Tel Aviv News: "The quality of collaborative artists in the US Artistic Ambassador program is now unpar-

University of Iowa Oboe Students

Jolie Chrisman is a double major in Mathematics and Music from Illinois. She is a Presidential Scholar and a music scholarship recipient. Jolie is also an Undergraduate Scholar's Assistant for Professor Weiger. As such, Jolie has helped prepare the Palermitano Concerto (being performed) for publication and is assisting in the preparation of over 25 WiZARDS! double reed ensemble pieces for publication.

Megan Hanzlik, from Iowa, is the recipient of numerous awards to include the Major Lander's, Music Scholarship, Academic Scholarships, the Mary Pelechek Award, a Travel Scholarship, and a scholarship to attend the Aspen Music Festival. Megan has also served as the English hornist with the Cedar Rapids Orchestra and the Iowa Festival Orchestra.

Emily Helvering, from Arkansas, is the oboe instructor at Coe College and the double reed instructor at Grinnell College. She earned her degrees from Arkansas State and Baylor University. Emily has been a member of the American Wind Symphony, Ottumwa Symphony, Pine Bluff Symphony, and the Northeast Arkansas Symphony. She also serves as the Oboe Teaching Assistant at the University of Iowa.

Katy Kammeyer, from Iowa, is pursuing her degree in music with a minor in German. This past summer she was a member of the Interlochen Festival Orchestra, the Interlochen All-State Program, and served as the music librarian.

Lauren Klein, from New York, has participated in the New York All-State, Western New York Youth Wind Ensemble, the Greater Buffalo Youth Orchestra, and the prestigious All-Eastern Music Festival Orchestra. She is a scholarship student at the University of Iowa.

Lindsay Ladman, from Nebraska, has played with the Lincoln Symphony Orchestra and Chamber Orchestra. She was a finalist in the 1999 Glenn Miller Competition and is a scholarship recipient at the University of Iowa.

Alisia Ortega is a double major in Anthropology and Music with a minor in Spanish and Portuguese from Nebraska. She is the recipient of the Opportunity Iowa Scholarship. Alisia is also an Academic Scholarship student. She plans to study in Mexico and Brazil this summer and in the Spring of 2001.

Christopher Scheer, from Illinois, is pursuing a degree in Music Performance and Music History. A scholarship recipient to the Bowdoin Music Festival for the past two summers, he is also the recipient of both the Pritchett and Sprengler scholarships, and maintains an Academic scholarship. He is a member of the AWOI Quintet and the Ottumwa and Oskaloosa Symphony Orchestras.

Heidi Venaas, from Iowa, has been a participant in the Iowa All-State for three years running. She has been a member of the Siouxland Youth Symphony and a concerto soloist. Heidi is the recipient of the Major Lander's Scholarship and a Music Scholarship.

Megan Weiss, from Indiana, has been a participant in the Graz Festival of Austria, the Lutheran Music Camp, Iowa All-State Music Camp, Indiana All-State, and the Chicago Youth Symphony Orchestra with which she toured Europe. A recipient of the Voxman Scholarship, Music Scholarship, and the William C. Byrd Scholarship, Megan has served as principal with the University Summer Orchestra and as English hornist with the Cedar Rapids Orchestra.

Enid Wright, from Iowa, is pursuing a double major in Biology and Music. She has been a regular participant in the Iowa All-State and the Interlochen Arts Camp. Enid was a prize winner in the 1995 OctOBOefest Competition and is a Presidential Scholar at the University of Iowa.

Betsey Zenk, from Iowa, is pursuing her degrees in Music Performance and Music Therapy. She is the principal oboist with the Dubuque Symphony, as well as the Ottumwa, Oskaloosa, and the Southeast Iowa Symphony Orchestras. She has been the oboe instructor at Camp Encore-Coda in Maine and an Early Childhood Instructor at the Preucil School of Music. Betsey is a scholarship student at the University of Iowa.

Thanks to the University of Iowa students who so willingly supported their oboists: Lee Nguyen, Laura Tjong, Hsin-Lan Chien, Joseph McKinley, Tara Vrabel, Lauren Flittner, Maggie Darby, Bjorg Larson, Tracy Moyer, Antonio Guimaraes, Christine Bellomy, Glen Olson, Miki Yuasa, Spencer Howard, and Cora Kuyvenhoven. Also thanks go to Pamela Weest-Carrasco for her always delightful approach to all kinds of music. Thanks also are extended to Fei-Lin Lin for gleefully serving as the translator and guide to Professors Changzhang and Minchhu from Wuhan, China. I must also express my thanks to alumna Dr. Andrea Gullickson who enriched our lives at the University of Iowa by allowing us to share in her grant to bring Chen Changzhang and Cai Minchhu to the United States.

Special thanks go out to David Nelson, director of the School of Music, for his tireless efforts and encouragement on behalf of our Oboe Studio.

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More than a note of thanks should be put toward my colleagues in the Maia Quartet, the Iowa Woodwind Quintet, the Center for New Music, the Chamber Orchestra, Ksenia Nosikova, William Jones and Annette-Barbara Vogel for their endless patience and absolute commitment to the School, the students, and--thankfully--to me.

I should also like to thank each and every one of my students. They have proven to be role models for others to follow. As the inspiration behind OctOBOEfest, they have also been the very important caretakers behind the scenes.

Thanks should go to the Reck Violin Shop of Coralville for the use of one of their violins, for the Bach concerto performance.

Chamber Orchestra Conductors

Beverly Everett is a Doctoral Candidate in Orchestral Conducting at the University of Iowa, where she conducts the University Chamber Orchestras and the All-University String Orchestra. She is concurrently pursuing a Master of Arts degree in Organ Performance and Pedagogy, and serves as organist at Wesley United Methodist Church in Muscatine. Ms. Everett holds degrees from Baylor University in Conducting and Organ, and is also an alumna of the Aspen Music Festival and School.

Lucia Matos was born in 1971 in Ourinhos, Brazil. She received the Bachelor of Music from the University of Campinas, Brazil where she studied conducting with Henrique Gregori. From 1996 to 1998 she worked as assistant conductor at the Campinas Symphony Orchestra and University of Campinas Symphony Orchestra. Lucia Matos has appeared as guest conductor with the American Symphony Orchestra, Braganca Paulista Symphony Orchestra and Campinas Symphony Orchestra. In 1998 she has been awarded with a Brazilian scholarship from CAPES. She is currently completing the requirements for the Master of Music (MA) in orchestral conducting at the University of Iowa where she has studied with William LaRue Jones.