Double Reed Festival

2016–17 Season  Saturday 25 February 2017
371st Concert  Nora Lewis Oboe Master Class
Dalton Center Lecture Hall at 11:00 a.m.

372nd Concert  Wendy Rose Bassoon Master Class
Dalton Center Room 1116 at 11:00 a.m.

373rd Concert  Margaret Marco Oboe Master Class
Dalton Center Recital Hall at 1:00 p.m.

374th Concert  Michael Harley Bassoon Master Class
Dalton Center Lecture Hall 1:00 p.m.

Wind Topic: Making Your Own Way in Music
Dalton Center Recital Hall at 3:30 p.m.

375th Concert  Final Concert
Dalton Center Recital Hall at 5:00 p.m.

5:00 p.m.  FINAL CONCERT

Francis Poulenc  Trio pour piano, hautbois et basson
1899–1963  I. Lent – Presto
Nora Lewis, Oboe
Wendy Rose, Bassoon
Silvia Roederer, Piano

George Frideric Handel  Sonata Number 2 in D Minor  HWV 381
1685–1759  III. Affettuoso
IV. Allegro
Margaret Marco and Nora Lewis, Oboe
Wendy Rose, Bassoon
Silvia Roederer, Piano

A.M. R. Barret  Forty Progressive Melodies
10. Andantino
15. Moderato
Margaret Marco, Oboe
Wendy Rose, Bassoon
David Smooke
b. 1969

21 Miles to Coolville
solo bassoon with three pre-recorded bassoons by Michael Harley

Michael Harley, Bassoon

Alan Hovhaness
1911–2000

Suite for English Horn and Bassoon Opus 21
I. Adagio espressivo
II. Allegro grazioso
III. Andante espressivo

Margaret Marco, English Horn
Wendy Rose, Bassoon

Juliana Hall

A Certain Tune
five songs for English horn solo based on poems by Sara Teasdale
I. Beautiful, Proud Sea
II. The Tune
III. Lines
IV. Grace Before Sleep
V. There Will be Rest

Margaret Marco, Oboe

2017 Double Reed Festival Ensemble

Michael Praetorius
1571–1621
La Bourrée from Terpsichore
realized by Christopher Weait

Piotr Tchaikovsky
1840–1893
Dance of the Little Swans from Swan Lake
arr. Philip Freihofner

Percy Aldridge Grainger
1882–1961
Shepherd’s Hey
arr. Schmidt

Funding for the Double Reed Festival is made possible by the Bunda Duet Program Visiting Distinguished Artist Endowment.

Building emergencies will be indicated by flashing lights and spoken announcement within the seating area. If the notification is for fire, please exit the building immediately. The tornado safe area in Dalton Center is along the lockers in the brick hallway to your left as you exit to the lobby behind you. In any emergency, walk—do not run—to the nearest exit. Please turn off all cell phones and other electronic devices during the performance. Because of legal issues, any video or audio recording of this performance is forbidden without prior consent from the School of Music. Thank you for your cooperation.
DOUBLE REED FESTIVAL GUEST ARTISTS

Margaret Marco’s performances have been heard in Europe, South and Central America, Canada and the United States. Her musical appointments have included principal oboe of the Orquesta Sinfónica de Maracaibo, in Venezuela, the Spoleto Festival in Spoleto, Italy, the Rome Festival Orchestra, Banff Centre for the Arts in Alberta, Canada and the Kansas City Chamber Orchestra. Marco is the Associate Professor of Oboe at the University of Kansas where she has taught since 1998. Her teachers include Ray Still, Grover Schiltz, Dan Stolper, Mark Weiger, Dean Sayles and Nancy Ambrose King. She holds degrees from Northwestern University, The University of Iowa, and the University of Illinois in Champaign-Urbana.

Marco is the principal oboist with the Kansas City Chamber Orchestra and performs with several Kansas City ensembles including the Kansas City Symphony. Recent performances include the University of Costa Rica, the Festival of New American Music (Sacramento, Calif.), the Conservatorio de Musica in Puerto Rico and New Frontiers Music Festival in Laramie. She has performed at the International Double Reed Society Conferences from 2005-16 and was selected as Chair of that organization’s prestigious Fernand Gillet-Hugo Fox Oboe Competition.

A strong advocate for new music for the oboe, Marco has received grants from the National Endowment for the Arts, the Mid-America Arts Alliance, Mu Phi Epsilon and the University of Kansas to commission, perform and record new chamber works by American composers. In April of 2016, she performed the world premier of A Siege of Herons, a concerto for oboe d’amore, strings and percussion by fellow KU faculty member Forrest Pierce with the Kansas City Chamber Orchestra.

Michael Harley enjoys a diverse career as a teacher, performer, and music advocate. He currently teaches bassoon and courses in music history and contemporary music, coaches chamber music, and is artistic director of Southern Exposure New Music Series at the University of South Carolina.

Harley is a founding member of the acclaimed ensemble Alarm Will Sound. Harley has worked with and premiered pieces by many of today’s most distinguished composers, including John Adams, John Luther Adams, Caleb Burhans, Donnacha Dennehy, Michael Gordon, Aaron Jay Kernis, David Lang, Meredith Monk, Nico Muhly, Steve Reich, Augusta Read Thomas, etc. A versatile musician, Harley has been featured with AWS as a bassoonist, singer, and pianist. He has recorded on the Nonesuch, Cantaloupe, New Amsterdam, New Focus, Centaur, and Sweetspot record labels.

As a recitalist, chamber, and orchestral musician, Harley has played in diverse venues on five continents, ranging from nightclubs and bars (Le Poisson Rouge and the Roxy in NYC) to Lincoln Center, Carnegie Hall, the Kennedy Center, Walt Disney Concert Hall, the Library of Congress, the Barbican (London), and the Hermitage Theatre (St. Petersburg).

Harley has degrees from the Eastman School of Music (D.M.A.), where he was awarded the Performer’s Certificate, the Cincinnati College-Conservatory of Music (M.M.), and Goshen College (B.A., English and music). His teachers include John Hunt, William Winstead, Gwendolyn Rose, and Sharon Trent. He lives in Columbia, S.C. with his wife, flutist Jennifer Parker-Harley, and daughters Ella and Lucia.
DOUBLE REED FESTIVAL FACULTY ARTISTS

**Nora Lewis** joined the faculty of Western Michigan University in the fall of 2016 as Associate Professor of Oboe. She also coaches chamber music, teaches music theory and music history courses, performs in the Western Wind Quintet, and coordinates the Bullock Performance Institute’s concert series. As a member of the PEN Trio, Lewis has given concerts and master classes nationwide and in China, Hong Kong, Guatemala, Panama, Canada, and Trinidad. Lewis has presented at the College Music Society’s International Conferences in Sweden and South Korea, The Midwest Clinic, ClarinetFest®, the National Flute Association’s convention, and at eight International Double Reed Society Conferences. She has performed with the Chicago Symphony Orchestra, Boston Lyric Opera, on the St. Paul’s Recital Series at Covent Garden, London, and was a founding member of the Chicago-based new music ensemble Dal Niente. Lewis received degrees from Lawrence, Yale, and Northwestern universities in music and philosophy. Her primary teachers include Howard Niblock, Ronald Roseman, Richard Killmer, and Michael Henoch.

**Gwendolynn Rose** is Professor of Bassoon at Western Michigan University where she teaches bassoon, chamber music, and music theory. She has served on the faculty of the Interlochen Arts Camp and the Hot Springs Music Festival and was recently awarded the WMU College of Fine Arts Dean’s Teaching Award. Widely recognized as an accomplished chamber, solo and orchestral musician, she has performed in the symphony orchestras of Detroit, Toronto, Vancouver, Winnipeg and Grand Rapids. A former member of The National Ballet Orchestra of Canada and principal bassoonist with the Windsor Symphony Orchestra from 1991-2002, she appeared frequently as a soloist with the orchestra. She has performed at Stratford Summer Music, the Spoleto Festival, the Banff Festival of the Arts and was selected to be a fellow at the Tanglewood Music Center. She is a member of the Western Wind Quintet and has been heard in recital recently throughout the USA, Canada, Belgium, Honduras, Colombia and China. Rose is a frequent performer at the Saugatuck Chamber Music Festival and the Fontana Chamber Arts Summer Festival.

**Silvia Roederer** serves as chair of the keyboard area, teaches piano and keyboard pedagogy and coordinates class piano instruction. Her extremely active career as chamber musician has taken her all over the world. As pianist of the Verdehr Trio since 1997, she has performed in Moscow, Athens, London, Vienna, Warsaw, Stockholm, Hong Kong, Taipei, Beijing, Shanghai, Montevideo, Buenos Aires, Brasilia, Tel Aviv, Jerusalem, Puerto Rico and throughout the United States. The trio is a violin-clarinet-piano ensemble, which has created a new chamber music medium over the past 32 years by commissioning over 200 works for its unusual combination. The trio plays yearly in New York City and twice a year in Washington, D.C., where they are an ensemble in residence at the Phillips Collection.

This focus on new music had its early seeds in study with David Burge at the Eastman School. In graduate school at the University of Southern California, she studied with John Perry, and was coached in chamber music at summer festivals by Menahem Pressler.

Roederer was the 1981 winner of the Joanna Hodges International Piano Competition, as well as the 1994 winner of the fifth annual First Coast Piano Competition in Jacksonville, Fla.

In March 2008, she was invited to present a lecture recital at the national convention of Music Teachers National Association in Denver. At WMU, she is the faculty mentor for the student chapter of this organization. Enthusiastically reviewed CD recordings with Roederer as pianist are on Crystal Records (five with Verdehr Trio) and Centaur Records (with trumpeter Scott Thornburg).