

ARTISTS



DR. BRONWEN ACKERMANN

Dr Bronwen Ackermann is a specialist musician's physiotherapist, musculoskeletal anatomist and musicians' health researcher at the University of Sydney. Her interest in performing arts health grew as a result of working with the Sydney Symphony Orchestra since 1995, going on to work on improving occupational health as well as developing best-practice injury prevention and management strategies with all the major Australian Orchestras, as well as the New Zealand Symphony Orchestra. She received a Churchill fellowship in 2002 allowing her to spend time with international colleagues involved in both research and clinical work in the field of music medicine. She completed her PhD in 2003 looking at physiotherapy management of performance-related musculoskeletal injuries in violinists, and joined academia in 2006, where she has lectured in physiotherapy and functional musculoskeletal anatomy. She continues to conduct research into musicians' health focussing on performance-related injury prevention, performance-related injury assessment and management, optimising performance through enhancing physical and psychological well-being, and understanding the anatomical, physiological and biomechanical mechanisms underpinning musical performance. She has run several large prestigious national musicians health projects including an ARC linkage grant investigation developing evidence-based guidelines for best management of occupational injuries occurring in musicians ('Sound Practice'), and an ALTC national music health curriculum initiative in collaboration with colleague Associate Professor Suzanne Wijsman from the University of Western Australia ('Sound Performers'). She is a High Performance Consultant at the Australian National Academy of Music, guiding the education and implementation of their innovative and ground-breaking Musicians' Health program. She was the inaugural president of the Australian Society for Performing Arts healthcare and is the Chair of the International Liaison Committee and the Education Committee of the USA based Performing Arts Medicine Association (PAMA). She has presented nationally and internationally to many orchestras, health professionals and music organisations about evidence-based principles of injury prevention and management for musicians and clinically applied anatomy. She is the Director of the research group Sound Practice: Australian Musicians Health in Performance working with associate directors Professor Tim Driscoll, Professor Dianna Kenny and Dr Mark Halaki on testing and implementing evidence-based solutions for musicians' health issues.



ANDREW ANGUS

Andrew Angus is a well known double reed teacher and performer in Melbourne. Playing regularly in a professional capacity with the Australian Brandenburg Orchestra and Melbourne Bach Orchestra, he specialises in Baroque as well as modern oboe. Andrew also runs a very successful reed-making business, Rad Reeds (part of the Sweetreeds company run by Matthew Angus).



ANDREA BAKER

Holding past positions in international professional orchestras with a wealth of chamber music and teaching experience, Andrea is currently completing her doctoral degree at the University of Cincinnati College-Conservatory of Music under the tutelage of William Winstead. Previously, she held the positions of assistant principal/second bassoon with the Sarajevo Philharmonic Orchestra in Bosnia i Herzegovina and second bassoon with the New England Philharmonic. She is the 2017 winner of the Boston Woodwind Society Sherman Walt Merit solo competition. She earned her master's degree from New England Conservatory studying with Boston Symphony principal bassoonist Richard Svoboda, where her reed trio, Blue Bamboo, was awarded the high distinction on an NEC Honors Ensemble. She holds a B.M. from Penn State University. Her previous teachers include Daryl Durran and Shirley Curtiss.



CHRISTINA CHERRY

Christina serves as ADRS website curator and has been an oboist in the RAAF Central Band for 7 years.

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BENT LEATHER BAND JOANNE CANNON

Joanne is an Australian bassoonist/composer also working in the field of computer music. She has recently been awarded the 2018 Australian Network for Art and Technology (ANAT) Synapse Fellowship to research Holophonic sound projection. Building on an early career with the ABC Sinfonia, Elizabethan Trust, Sydney Symphony Orchestra and Australian Chamber Orchestra, Joanne began exploring Jazz and improvisation and has become a great innovator and exponent of the augmented bassoon, also developing highly successful instruments and technologies including the *Serpentine Bassoon* and the *Contra-Monster*. Her unique approach to instrument design fuses musical expression, live interaction, ergonomics and durability, striving to develop expressive musical systems and language. An expert in live audio digital signal processing, Joanne has amassed over two decades of experience in granular synthesis, spectral filtering, live sampling and Ambisonics, receiving significant National and International acclaim including winning the International Karl Szucka Radiophonic Preis (with Jon Rose), the International Awards Women in Music New Genre Prize as well as being a finalist in the prestigious Bourges Prize for Electroacoustic music. She has performed opening and closing concerts for key European festivals including the Basel Art Fair, London Contemporary Music Festival, the EarZoom Festival and Festival Resonances at IRCAM (Paris). As an acoustic bassoonist, Joanne has recorded new works including the *Cumberdeen Dam* suite by Hollis Taylor (ABC Radio). She also has her own compositional works and recordings represented by the International Karl Szucker Stiftung Switzerland.



MARK BRUWEL

Mark Bruwel holds the position of Tutti Oboe in the Opera Australia Orchestra, having first joined the Orchestra in 1988. Mark began his musical studies at the age of twelve and went on to complete a Bachelor of Music

at the Sydney Conservatorium of Music. Mark has also performed with the Sydney Symphony Orchestra, the Enigma 5 Wind Quintet, the Sydney Bach Orchestra, The Umbrellas, and the Australian Chamber Orchestra and is a passionate advocate for music education, in particular the use of new media platforms. Mark is the elected President of the National Executive of the Symphony Orchestra Musicians Association (SOMA), the Union that covers orchestral musicians in Australia.



DAVID COWLEY

As principal oboe of the BBC National Orchestra of Wales (1979–2016) and professor of oboe at the Royal Welsh College of Music and Drama (1979–2012), David Cowley is one of the leading oboists in Great Britain and is

well known to BBC television, radio and internet audiences around the world. David is a Buffet artiste and plays a Buffet Greenline Prestige oboe.

He combined a long career in the BBC with concerto performances, recitals and masterclasses in the UK, Europe, the USA, Australia and New Zealand and appearances as guest principal with other top British orchestras such as the LSO, LPO, Philharmonia and CBSO. David studied at the Royal College of Music, as a Junior Exhibitioner with Sarah Francis and full-time with Terence MacDonagh and Michael Winfield.

On completing his studies he was immediately appointed principal oboe of Opera North and in the same year made his London debut with Bryan Evans at the Purcell Room in an acclaimed recital. Since then the duo have appeared at venues all over the country including the Wigmore Hall and have broadcast many times on Radio Three. They have released recordings on the Dryad Discs label of French music for oboe and piano (DJC001) (2003) and English and Welsh Music for Oboe and Piano (DJC002) (2010).

Also in 1978 David made his concerto debut at St John's Smith Square and subsequent appearances include the Queen Elizabeth Hall with the London Mozart Players. His many broadcast performances with the BBC National Orchestra of Wales include the Strauss, Mozart, Vaughan Williams and Elliot Carter concertos as well as the world premiere of Guto Pryderi Puw's Concerto for Oboe.

With the BBC National Orchestra of Wales he has also recorded the Oboe Concerto by William Mathias (1992/Llewellyn/Nimbus), Alun Hoddinott Doubles for oboe and harpsichord (1993/Otaka/Nimbus) and Guto Pryderi Puw Concerto for oboe (2014/Steen/Signum). Now based near London, David's freelance career takes him all over the UK and to Europe, Australia, New Zealand and the USA. <http://www.davidcowley.co.uk/>

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JEFFREY CRELLIN

Principal Oboe of the MSO since 1977, Jeffrey Crellin also holds the position of Artistic Director (Music) of the Monash University Academy of Performing Arts.

Born in Brisbane, he first attended the Queensland Conservatorium of Music, studying oboe with Frank Lockwood and piano with Max Olding, before transferring to Jiří Tancibudek at The University of Adelaide, completing an Honours Degree in 1974. He was the 1973 Commonwealth Winner of the ABC Concerto and Vocal competition (now ABC Young Performers), and in 1974 received a two-year Churchill Fellowship which took him to Freiburg in West Germany to study with the renowned oboe virtuoso, Heinz Holliger. While in Germany he won first place in the Freiburg Musikhochschule Oboe Competition, returning to Australia in 1977 to take up his current position with the MSO. He has made over 100 concerto appearances with orchestras in Germany, France, Japan, New Zealand and Australia, including performances with the Melbourne, Sydney, Queensland, Tasmanian and Adelaide symphony orchestras, the Australia Pro Arte Chamber Orchestra, Adelaide Chamber Orchestra and the Australian Chamber Orchestra. A keen chamber musician, he founded the Australian Chamber Soloists in 1984, touring regularly for Musica Viva, and in 1989 undertook an Australian tour as guest artist with the Reger String Trio from West Germany. He has performed regularly in Japan in both solo and chamber music capacities in Tokyo, Osaka, Ogaki, Kyoto and Kanazawa. He was invited by Tōru Takemitsu to appear at the 1989 Takemitsu Ginza festival in Tokyo, and in early 1993 spent two months as guest soloist and Principal Oboe with the Orchestra Ensemble Kanazawa.

His discography includes *Distance* and *Entre-temps* by Takemitsu with the Arditti String Quartet; Riccardo Formosa's *Dedica*, written especially for him, with Patrick Thomas and the MSO for *Vox Australis*; Takemitsu's *Vers, l'arc-en-ciel*, *Palma* with guitarist Norio Sato, conductor Hiroyuki Iwaki and the MSO for *ABC Classics*; *Images* with flautist Prudence Davis and guitarist Peter Lynch, and *"Pictures at an Exhibition"* as soloist and conductor with the Australia Pro Arte Chamber Orchestra for Move records.

As conductor, he has appeared with the MSO, Adelaide Chamber Orchestra, Queensland Philharmonic Orchestra, Christchurch Symphony Orchestra, Geminiani Chamber Orchestra, Royal Philharmonic Choir, and the Australia Pro Arte Chamber Orchestra which he founded in 1990, holding the position of Artistic Director for 17 years from 1990 until October 2006.



RACHEL CURKPATRICK

Freelance oboist and cor anglais player Rachel Curkpatrick is based in Melbourne where she regularly performs with Australia's top orchestras and ensembles.

As an orchestral musician Rachel has performed with key orchestras in Australasia including the Melbourne Symphony Orchestra, Sydney Symphony Orchestra, Australian Chamber Orchestra and the New Zealand Symphony Orchestra.

Rachel is passionate about education and is a member of the trio Upwind! which seeks to engage with and inspire high school students in music-making.

Rachel also has experience of community music and improvisation in various contexts, including a short time spent in East Timor which is a highlight of her music-making to date.



NICK DEUTSCH

As a Principal Oboe he has worked with many leading orchestras, including the Chamber Orchestra of

Europe, Munich Philharmonic, Radio Orchestras of Cologne (WDR), Stuttgart (SWR), Frankfurt (HR), Berlin (RSB & DSO), and Opera Houses of Berlin, Munich, Frankfurt, Hamburg, Stuttgart, Mannheim, Cologne and Oslo under conductors such as Zubin Mehta, James Levine, Kurt Masur, Lorin Maazel, Gustavo Dudamel, Semyon Bychkov, Ivan Fischer, Daniel Harding, and many more. He also works regularly with various ensembles such as the Ensemble Modern, Capella Andrea Barca (Andras Schiff Ensemble) Chamber Orchestras of Munich, Stuttgart & Heilbronn, Camerata Salzburg, Klangverwaltung München, Norwegian Chamber Orchestra and the Stuttgart Bach Collegium. Nick was a member of the Budapest Festival Orchestra from 2002-2011 and performs regularly with the Israel Philharmonic Orchestra. Nick has also played as Principal Oboist with the Bayreuth Festspiel Orchestra.

As a soloist he has worked with numerous orchestras, including the Camerata Salzburg, Deutsche Kammerphilharmonie Bremen, Munich Chamber Orchestra, Munich Bach Orchestra, Georgian Philharmonic Orchestra (Tbilisi), Frankfurt Oper and Museums Orchestra, Real Filharmonia de Galicia, Polish Chamber Orchestra, Stuttgart Chamber Orchestra, Mexican National Orchestra etc. An active chamber musician, he is a founding member of the Hindemith Quintet and works intensively with the Linos Ensemble.

Nick has performed in many major music festivals in over 40 countries on all five continents including the

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Salzburger Festspiel, Edinburgh International Festival, BBC Proms, La folle Journe (Nantes), Menuhin Festival Gstaad, Reihngau Musik Festival, Prague Spring Festival, Hambacher Musikfest, Bachwoche Ansbach, „Festspielen Mecklenburg-Vorpommern“, „Schwetzinger Festspiel“, Schleswig Holstein Music Festival, Hitzacker Musiktage, Weilburger Schlosskonzerte, Musikfest Stuttgart, Darmstadt Ferienkurse, Münchner Biennale, Walled City Festival (Derry), Pacific Music Festival (Japan), Tongyoeng International Music Festival (Korea), Meli Mehta Music Foundation (Mumbai), Tbilisi Wind Festival, Musica Compostela (Spanien), Felicia Blumenthal International Music Festival (Tel Aviv), Sydney Festival.

As a Pedagogue, Nick has been guest Professor at numerous Music academies around the world including the Conservatoire National Superier du Musique (Paris), Royal College of Music (London), Royal Academy of Music (London), Gnessin School of Music (Moscow), Hong Kong Academy of Music, Bern Academy of Music, Buchman Mehta School of Music (Tel Aviv) etc. and regularly gives masterclasses all over the world. He currently holds the position of Artistic Director at the Australian National Academy of Music (ANAM) as well as Professor of Oboe at the Hochschule für Musik – Felix Mendelssohn Bartholdy in Leipzig.

Nick is a Marigaux artist and plays a Marigaux M2 oboe.

Other responsibilities include being a working member of the Australasian Double Reed Society Victorian committee and State Music Camp committee as well as teaching oboe at Lowther Hall Anglican Grammar School.



MARK GAYDON

Mark Gaydon has been Principal Bassoonist with the Adelaide Symphony Orchestra since 2003. During this time he has appeared as soloist with the orchestra on numerous occasions performing solo works by Mozart, Weber, Zwilich, Williams, Franciux and

Strauss. He has also appeared as guest principal bassoon with the Sydney Symphony, the New Zealand Symphony, the Queensland Symphony and the Tasmanian Symphony orchestra. As a chamber musician he has performed with Ellision Ensemble, The Southern Cross Soloists, the New London Chamber Ensemble, the Tancibudek Wind Quintet and his own group Ensemble Le Monde.

An avid teacher, Mark has been Associate Instructor at the Indiana University School of Music, a guest artist at the Australian National Academy of Music, bassoon tutor for the Australian Youth Orchestra, AYO National Music Camp and Young Symphonists programs, and Bassoon Instructor at the Elder Conservatorium since 2005. Mark has a PhD in music from the University of Adelaide and was awarded a Dean of Graduate Studies Special Commendation for Thesis Excellence. In 2005 he won the ABC Young Performer of the Year wind, brass and percussion section and in 1999 was awarded grand prize in the Indianapolis Matinee Musicale Competition in the USA competing against players of all instruments.

Mark is a keen supporter of Australian composers and has commissioned and premiered works for the bassoon by Gerard Brophy, Andrew Schultz, Katy Abbott, James Cuddeford, Luke Altmann and Charles Bodman Rae. In December 2013 many of the commissioned works were featured on ABC Classic Fm's New Waves Podcast series forming a bassoon odyssey into new Australian bassoon works. In 2011 he was a featured artist on 3MBS's Musical Portraits series and performed Berio's notorious Sequenza XII for solo in a live radio broadcast.

Mark's teachers include Kim Walker and Stephane Levesque.



BRIENNE GAWLER

Brienne Gawler is a Melbourne-based oboist who is passionate about transporting audiences beyond the notes through an encounter with the distinctive sound of the oboe. In 2017, Brienne graduated with her Bachelor of

Music from The University of Melbourne Conservatorium of Music and she is currently undertaking the Honours program.

In 2017, Brienne became the 47th recipient of the prestigious John Gaitskell Memorial Mensa Prize as she was named the most outstanding student in the undergraduate music program at the Faculty of Fine Arts and Music. Brienne has attained her Associate Diploma of Music on oboe and piano as well as her Licentiate Diploma of Music on oboe from the Australian Music Examinations Board.

Brienne is the Principal Oboist of The University of Melbourne Symphony Orchestra and she has performed with the Conservatorium's New Music Studio. Brienne has been broadcast on ABC Classic FM and she has also performed with Inventi Ensemble in conjunction with the Melbourne Recital Centre. In 2018, Brienne was awarded first prize in the Gilbert Glausius Competition at The 11th International Akaroa Music Festival in New Zealand.

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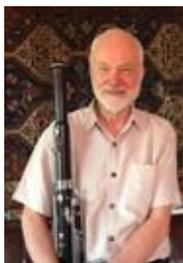
ANNE GILBY

Oboist and educator Anne Gilby commenced her studies in Canberra with Donald Cartwright and was also a student of Jiri Tancbudek. On completion of an Arts degree at ANU majoring in history and psychology she was assisted by an Australian Council for the Arts Study/Travel Grant and the Gabriel Harrison Scholarship from the Aberdeen international Festival of Youth Orchestras to further her music studies in Europe with Leon Goossens, Maurice Bourgue and Helmut Wlnschermann. Anne has held the position of Principal Oboist with the Stadtischesorchester Bremerhaven in Germany and in Australia with the Elizabethan Melbourne Orchestra and the Australian Chamber Orchestra. She has appeared as guest Principal Oboist with all six Symphony Australia Symphony Orchestras.

A versatile performer on modern and historical oboes, Anne has appeared as and early instrumentalist with the Australian Brandenburg Orchestra, the Australian Chamber Orchestra, the St Johns Southgate Bach Ensemble, Adelaide Baroque and the Melbourne Bach Orchestras.

Academic appointments include Lectureships at the Edith Cowan University Perth and Monash University School of Music, Head of Woodwind at the Victorian College of the Arts Melbourne and Acting Head of Woodwind at the University of Melbourne. Anne's commitment to music pedagogy has seen her teach in such diverse countries as Afghanistan and Taiwan.

Anne has chaired the Artistic Committee of the Australian Youth Orchestra Ltd. She served on the Music Board of the Australia Council and, for seven years, chaired the Victorian Opera Company Artistic Committee. Anne was the founding President of the Australasian Double Reed Society, co-hosting the 2004 International Double Reed Society Conference at Monash University, Melbourne. 2018 marks her sixth National ADRS Conference as Artistic Director.



ALAN GREENLEES

Alan, originally from Adelaide started both oboe and bassoon in his student years; oboe initially took over after a stint in the ABC Training Orchestra in 1968 which led to playing 2nd Oboe and Cor Anglais firstly in the Elizabethan Trust Sydney Orchestra, later in 1975 moving to Hobart (yea!) and playing in the Tasmanian Symphony Orchestra retiring from there in 2001. In retirement (?!) there has been quite a bit more bassoonerie, both on Baroque and also his beloved Buffet.



ANNE HENDERSON

Anne Henderson's earliest musical training was in Melbourne studying piano. She took up bassoon at the age of 13. Anne continued her musical studies at Melbourne University, and as an International Scholarship Student in Georgia USA.

On her return to Australia in 1971, Anne worked as second bassoon with the Tasmanian Symphony before taking up a scholarship with the ABC's National Training Orchestra. This period was interrupted to take up a contract with the then Elizabethan Theatre Trust Sydney Orchestra. Anne left Sydney in 1973 to do a Postgraduate Course in Education at Melbourne University and eventually studied for her Master of Music Degree at Adelaide University. This time gave her the opportunity to work closely with the members of the Adelaide wind quintet.

Anne interrupted her studies in 1975 to take up a contract with the Melbourne Symphony Orchestra as second bassoon and in the following year as Acting Associate Principal Bassoon until she moved to Perth. Here she was employed by the WA Department of Education as a peripatetic teacher and as a full time staff member at John Curtin Senior High School teaching Music and English.

Anne joined WASO in 1977 and in 1978 was appointed Principal Bassoon. She has been a member of various Chamber Music groups in Perth including the Perth Wind Quintet and the Emanuel Ensemble. Her first Concerto performance with WASO was a series of schools concerts playing the Weber Bassoon Concerto. Anne retired from WASO in 2009 and continues to teach in a number of schools where she is a strong advocate for the use of the Mini-Bassoon in upper Primary Years and performs with various ensembles including the Perth Symphony and Perth Chamber Orchestras. Actively involved with the Australasian Double Reed Society, Anne is currently Vice President.



UDO HENG

Reed making expert and head of the internationally-recognized company, Reeds 'n Stuff. Former Principal oboist of almost 20 years for the Opera in

Annaberg, Germany <https://www.reedsnstuff.com/>

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THOMAS HUTCHINSON

Winner of the 66th ARD competition in Munich and the special prize for the best performance of

the commissioned work by Thierry Escaich, Thomas Hutchinson has fast become recognized as one of the most exciting musicians of his generation. Laureate of many other competitions and prizes, he won the Australian National Academy of Music Concerto Competition and most outstanding recital prize, and was awarded prizes in the New Zealand Young Performer of the Year and the Gisborne International Music Competitions. He has made numerous appearances as soloist, including with the Symphonieorchester des Bayerischen Rundfunks, Münchener Kammerorchester, Münchner Rundfunkorchester, Dubrovnik Symphony Orchestra, Bach Musica NZ, Orchestra Victoria, and the Tasmanian Symphony Orchestra.

In 2015 he was appointed to the position of associate principal oboe with the Melbourne Symphony Orchestra under Sir Andrew Davis and also began teaching at the Australian National Academy of Music, University of Melbourne, and the International Oboe Summer School in Wellington, New Zealand. Thomas began his studies in Auckland and Melbourne before moving to Paris where he was unanimously admitted to the Conservatoire National Supérieur de Musique de Paris to study with Jacques Tys and David Walter, graduating in 2015 with highest honours. He also received invaluable advice and teaching from Maurice Bourgue, Gordon Hunt, Diana Doherty and Jeffrey Crellin.

Thomas plays an oboe made for him by Dupin Manufactory in Luxembourg.



DR. HEATHER KILLMEYER

Heather Killmeyer enjoys a varied career as a recitalist, chamber and orchestral musician, and educator. She currently serves as Assistant Professor of Double Reeds at East Tennessee State University. She previously was on the faculty at the University of the Incarnate Word and

maintained a large private studio in San Antonio, Texas. Heather has appeared with the Los Angeles Philharmonic, Symphony Silicon Valley, Ballet Silicon Valley, Las Vegas Philharmonic, Reno Philharmonic, San Antonio Symphony, Corpus Christi Symphony, Victoria Symphony, Mid-Texas Symphony, and the Knoxville Symphony. She has worked with artists as diverse as Marvin Stamm, Christopher O'Riley, Elizabeth Pitcairn, Anne-Marie McDermott, David Benoit, actors Martin Sheen and John

Cho, and Don Vappie and the Creole Jazz Serenaders. A sought after chamber musician, she served as principal oboist of the Chamber Orchestra of San Antonio, and has performed with the San Francisco Chamber Orchestra and the contemporary group Nimbus Ensemble. As oboist of the Crosswinds Wind Quintet, she completed a teaching residency at the University of Tennessee-Martin. Since 2015, she has annually served as one of only two oboists worldwide to perform at the International Fellowship of Conductors, Composers, and Collaborators. Dr. Killmeyer is the creator, artistic director, and oboist of Dada Cabaret, an experimental chamber ensemble blending eclectic contemporary art music with spoken narrative and elements of theatre. A passionate advocate for new music, Dr. Killmeyer has participated in numerous commission projects. She received a major grant from the ETSU Research Development Committee to commission a new work by composer Lev "Ljova" Zhurbin for oboe, bluegrass band, and narrator. Appalachian Wind: A Faustian Tale was premiered at the Appalachian Studies Association National Conference in 2015, and she performed the trio version of the work in Tokyo, Japan later that year. Her 2014 faculty recital featured the premiere of Oboe Sonata No. 2 by Bill Douglas. In 2015, she premiered Bill Douglas' Trio for Flute, Oboe, and Piano with Krista Jobson. Her performance of Eugene Goossens' Oboe Concerto, Op. 45 is published in College Music Symposium.

Heather Killmeyer earned her Doctor of Musical Arts from the University of Southern California, where she studied oboe with Allan Vogel and chamber music with David Weiss and Yehuda Gilad. She completed her Master of Music with Stephen Caplan at the University of Nevada Las Vegas. She earned her Bachelor of Music from the Cincinnati College-Conservatory of Music as a student of Mark Ostoich, and was a recipient of the Marcel Dandois Award. She has had additional studies with Jared Hauser and Brenda Schuman-Post on oboe and Sharon Kuster on bassoon.



CHARLES KLEIN

Charles was 22 when he decided to make music performance a big part of his life. A violin came his way, and he found a brilliant teacher, Claire Bourdet, a student of Igor Oistrakh, who promptly warned him that as an adult learner she would be brutally honest with him, and that lessons

would cease the moment he reached an impasse. The impasse never arrived. Along the way he found an oboe, whilst helping his mother move from the family home in NSW Australia. Shortly thereafter he left the violin, and Brussels behind, commencing his studies of the oboe at

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age 30 under the guidance of Grant Dickson, Celia Craig, Peter Duggan, and Renae Stavely – the entire wonderful oboe section of the Adelaide Symphony Orchestra. Today he is nearing completion as a PhD candidate in Classical Oboe Performance at the Elder Conservatorium of Music in Adelaide. As well as teaching a number of private students, Charles is a casual oboist with the Adelaide Symphony Orchestra, and performs regularly with the Adelaide wind quintet Windsong.



BRIANA LEAMAN

As an international artist, oboist Briana Leaman has studied, performed, and taught throughout North America, Europe, Asia, and Australia. A native of South Carolina, Briana completed her Bachelor's of Music Performance at the University

of South Carolina with Dr. Rebecca Nagel in 2013. Upon finishing her Master's of Music Performance with Sébastien Giot and Christian Schmitt at the Haute École des Arts du Rhin in Strasbourg, France in 2016, Briana relocated to Melbourne, Australia where she currently resides with her husband, saxophonist and conductor Joseph Lallo.

Since the success of her first-ever professional audition as second oboe of the Greenville Symphony Orchestra (under the direction of Maestro Edvard Tchivzhel) at the age of 21 and her appointment as Adjunct Professor of Oboe at Newberry College two years later, Briana has become a highly sought-after performer and pedagogue. In addition to her appointment with the Greenville Symphony, Briana has performed throughout South Carolina and Georgia with the Augusta and Charleston Symphonies and the Spartanburg Philharmonic Orchestra. In 2015, whilst in Strasbourg, Briana was accepted to the Orchestre Philharmonique de Strasbourg's prestigious Orchestra Academy, performing in several concerts during the OPS season. In January of 2016, Briana was the oboist for the Opéra National du Rhin's production of Ermanno Wolff-Ferrari's Cendrillon. During her time in France, Briana also worked in collaboration with renowned conductor Theodor Guschlbauer for solo and chamber performances at the Prix de l'Europe awards and the annual New Year's concert for the diplomats of the European Parliament.

Briana has quickly established herself as a leading teacher and performer. She currently teaches oboe at Loreto Mandeville Hall, Korowa Anglican Girls' School, Shelford Girls' Grammar, Xavier College, and Lauriston Girls' School, and performs regularly with various chamber groups and orchestras including Orchestra Victoria, Pro Musica, the Australian Philharmonic Orchestra, the

Stonnington Symphony Orchestra, the Zelman Memorial Symphony Orchestra, and the Royal Melbourne Philharmonic. She also performed in a number of shows at Her Majesty's Theatre for the Broadway production of Disney's Aladdin in 2017. Briana is an active member of the ADRS's Victorian Working Group and is serving as Assistant Artistic Director and Marketing and Communications Coordinator for the 2018 ADRS National Conference.



JASPER LY

Jasper Ly is Melbourne based oboist. He is a young, dynamic and vibrant performer who aims to captivate, transport, and impact his audience through

music. A highly active musician, Jasper performs with a variety of ensembles locally, interstate and internationally. These include the Lyric Opera of Melbourne, the Australian National Academy Orchestra, Macao Symphony Orchestra and the Royal Melbourne Philharmonic. He has also taken part in a number of tours with Victorian Opera, Opera Australia and the Australian International Opera Company. In 2013, Jasper performed the Richard Strauss oboe concerto with the University of Melbourne Symphony Orchestra after winning the Melbourne University Concerto Competition, and in 2014 he was invited to perform the Ralph Vaughan-Williams oboe concerto with the Melbourne Sinfonia. As a passionate explorer of contemporary music, Jasper has also performed with a number of new-music ensembles, which include ARCKO ensemble, the Bendigo International Festival of Exploratory Music ensemble and will performed with the renowned ELISION ensemble in 2018. In 2017, Jasper produced a solo oboe recital called 'Sonic Landscapes' which featured the instrument alongside digital electronics, and in 2019 he hopes to produce a series of concerts featuring contemporary Australian oboe work

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BRIAN LYONS

Brian Lyons is a graduate of the University of Cincinnati College-Conservatory of Music (BM) where he was the recipient of the Marcel Dandois Prize in Oboe, the University of Hartford Hartt School of Music (MM), and Mercer University Townsend School of Music (AD) having studied with Sara Lambert

Bloom and Dr. Mark Ostoich, Maestro Humbert Lucarelli, and Maestro Adrian Gnam, respectively.

An active freelance oboist in the Eastern U.S., he has been heard most recently with the Virginia Symphony Orchestra under the direction of Joann Falletta, the Lexington Philharmonic Orchestra, and as Principal Oboe with Symphony Orchestra Augusta, Ludwig Symphony Orchestra, and the International Conductors Workshop Orchestra.

Brian has appeared in recital with the Emerson String Quartet and also with Grover Schiltz (English horn, Chicago Symphony, 1959-2005). He has performed as soloist and recitalist in New England and the Southeast, and has recorded in ensemble for the Centaur, Klavier, and Vienna Modern Masters labels.



CAROLYN MORRIS

Carolyn Morris studied oboe & piano at the Victorian College of the Arts after also attending the VCA secondary school. Since graduating she has further developed her performance & communication

skills by using Kenja communication training.

Morris began composing at the age of 7. She has written many pieces for both piano & oboe as well as music for chamber groups. Much of Carolyn's music has been composed specifically for students, ranging from beginner to advanced levels. Morris aims, with her music, to spark the imagination of both performer and listener.



BEN OPIE

Two types of people walk the alleys of Melbourne's wildly eclectic arts scene: those who argue classical music is a static art form, and those who know the

work of Ben Opie.

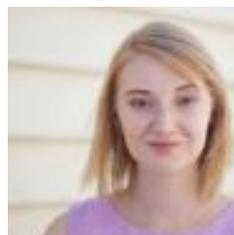
Tackling mind-blowing innovation with the class and sensitivity of a veteran, Ben is a young oboist of matchless capacity performing at the cutting edge of classical

music's fresh-faced evolution. With a big emphasis on innovation and meaningful collaborations, Ben's approach has the power to keep classical music connected and relevant to its audience. He does this not only in his performing career but also in his new role as Artistic Director of the Peninsula Summer Music Festival. You'd take him for a Melbournian, of course. Bearded, sharply dressed, and with a warm and generous demeanor, but you were certain of your opinions on what classical music is, and the effects it can have, right? Think again. Not in recent history has an Australian classical musician moved so courageously between projects. Bach from a three-tonne truck in a gritty Melbourne pop-up venue? No problem.

Amongst a history of solo performances throughout Europe, the Middle East and North America, Ben's boundary-obliterating chamber group, Inventa Ensemble has featured at the heart of the Australian music scene since early 2014. A champion of contemporary repertoire and mixed-media works, Ben has collaborated with Gretchen Miller (ABC Radio National) and artist Cecilia White ('The Breathing Space Projects'), and has appeared in various other multimedia performances, both locally and internationally.

Ben has featured around the world as an expert music mentor. His unique approach to pedagogy and practice seeks to encourage in young musicians not only the development of their musicianship but their creative entrepreneurial skills to boot.

If there's a young mind qualified to speak on true professional balance today, there's no doubt it's this one.



MADELINE ROYCROFT

Madeline Roycroft is a PhD candidate and music history tutor at the Melbourne Conservatorium of Music. Her doctoral thesis examines the reception of Dmitri Shostakovich

in 20th-century France. Madeline has worked as a Research Assistant in the Lyrebird Press archive at the University of Melbourne, and maintains an active profile as an oboist with various Melbourne-based ensembles.

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ADAM SHAPIRO

Adam Shapiro is a seasoned performer on modern as well as baroque oboe. He has performed with the Houston Symphony, Seattle Symphony, New Jersey Symphony and the New World 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 is a lecturer at the University of Washington, and maintains an active studio. He makes all his own reeds and teaches the art of reed making.



NORIKO SHIMADA

After graduating from the State University for Music and Arts in Tokyo, Noriko Shimada moved to Hannover, Germany to continue her studies with Klaus Thunemann. She completed her Konzert exam (Soloist's Diploma), performing

André Jolivet's bassoon concerto.

Soon after, she was awarded the position of Principal Bassoon with the Brabant Orchestra in the Netherlands. Two years later she joined Ensemble Modern in Frankfurt, working with numerous contemporary composers and conductors, including Heinz Holliger, Karlheinz Stockhausen, Peter Eötvös, John Adams, Gunther Schuller, Frank Zappa, George Benjamin, György Ligeti and György Kurtág.

Noriko Shimada has made countless recordings with the Ensemble Modern both on bassoon and contrabassoon, and has had several pieces composed especially for her. She recently recorded Berio's *Sequenza* for solo bassoon, which will become part of only the second complete recording of the Berio *Sequenzas*. She also works regularly with many mainstream orchestras and ensembles including the Bamberg Symphony Orchestra, Rotterdam Philharmonic Orchestra, Sharoun Ensemble, Württemberg Chamber Orchestra and the Chamber Orchestra of Europe. As contrabassoonist with the COE she has appeared on several recordings, including Beethoven's Fifth Symphony, *Missa Solemnis* and *Fidelio* with Nikolaus Harnoncourt, Schoenberg's Chamber Symphony Op.9 with Claudio Abbado, and the complete wind music of Richard Strauss with Heinz Holliger.

Noriko Shimada joined the Sydney Symphony Orchestra as Principal Contrabassoon in 2002. In addition to her

work with the SSO, she continues to be involved in contemporary music performance and appears regularly with various Australian groups including Elision Ensemble. She also teaches the fagottino, a small bassoon designed especially for young children.



EDWARD WANG

Edward Wang is a Melbourne-based oboist who started learning the oboe immediately after being captivated by its unique sound. He started oboe lessons when he was 11 with Anne Gilby. In 2012, Edward received a Premiere's Prize for his VCE studies in Music Performance on oboe. From

2014-2017, he studied at the Sydney Conservatorium of Music, The University of Sydney, where he graduated with First Class Honours and was the recipient of a University of Sydney Entry scholarship and the Elizabethan Ladies Trust Fund scholarship. In 2016, Edward joined the Australian Youth Orchestra on their 16th International Europe and China tour, and has been the principal oboist for 3 seasons since 2017. Currently, Edward is studying at the Australian National Academy of Music with Jeff Crellin as his teacher.

Edward's passion for musical genres outside the classical world has led to exploration and collaborations in the contemporary classical sphere. As both performer and collaborator, he has premiered several works of young Australian composers. Although Edward is primarily a performer, his interest in the development of contemporary popular music led him to write a dissertation about an eccentric electronic music genre called 'vaporwave'. This year, Edward looks forward to studying and performing alongside the incredible musicians at Australian National Academy of Music (ANAM), future collaborations with local composers and artists, and the eclectic variety of concerts that Melbourne has to offer.

ARTISTS



LYNDON WATTS

Lyndon Watts became principal bassoonist of the Munich Philharmonic Orchestra at the age of 22, working closely with chief

conductors Valery Gergiev, Lorin Maazel, Christian Thielemann and James Levine, as well as principal guest conductor Zubin Mehta, and performing in all the major concert halls of the world. After holding this position for 18 years, in 2016 Lyndon chose to move back to his home country Australia, where he is now based in Melbourne. In July 2018 he accepted the position of lecturer in bassoon at the Melbourne Conservatorium of Music, Melbourne University.

Lyndon began learning bassoon when he was twelve. For five years he had lessons with John Cran, former principal bassoonist of the Sydney Symphony Orchestra, and won numerous scholarships and prizes in Australia. After finishing high school he toured Europe as principal bassoonist of the Australian Youth Orchestra and then remained in Germany to study with Professor Eberhard Marschall in Munich, followed by studies on historical bassoon with Alberto Grazi in Verona. In 2002 he became the first Australian woodwind player to ever win a prize in the prestigious ARD International Music Competition.

From 2005 to 2015 Lyndon was professor of bassoon in Switzerland at the Berne University of the Arts, where he also specialized in tutoring chamber music and contemporary music. Former students from Munich and Berne, as well as academists from the Munich Philharmonic who were mentored by Lyndon, now hold positions in the West Australian Symphony Orchestra, West German Radio Symphony Orchestra, Bavarian State Opera, Vienna Symphony, Berne Symphony Orchestra, Munich Philharmonic Orchestra, Gürzenich Orchestra Cologne, Graz Philharmonic Orchestra, Orchestre National de Lorraine, Tampere Philharmonic Orchestra, Qatar Philharmonic Orchestra and others.

Throughout his career Lyndon has performed either as a soloist or guest principal with numerous German and Australian orchestras (Australian World Orchestra, Sydney Symphony Orchestra, Melbourne Symphony Orchestra, West Australian Symphony Orchestra, Tasmanian Symphony Orchestra, Queensland Symphony Orchestra, Australian Opera and Ballet Orchestra, Orchestra Victoria, Bavarian State Opera, Bavarian Radio Symphony Orchestra, West German Radio Symphony Orchestra etc.), and on historical bassoon in many leading period instrument ensembles.

Until 2016 Lyndon also taught historical bassoon at the Munich University of Music and Performing Arts. In 2012 he obtained a grant in collaboration with musicologist Dr Sebastian Werr and Swiss instrument maker Walter

Bassetto from the Swiss National Science Foundation to fund a research programme through the Berne University of the Arts involving the first ever reconstruction of a classical bassoon after the Parisian maker Jean-Nicolas Savary jeune, known as the "Stradivari of the bassoon". A CD with world première recordings of compositions for the Savary bassoon was released in 2014, and a book containing contributions from leading international experts in the field of reconstructing historical woodwind instruments was published in 2017.

Lyndon is also an active supporter of contemporary composers, and has given many first performances of solo and chamber music works written for him.



MATTHEW WILKIE

Matthew Wilkie grew up in Canberra and in 1979, after studying at the Queensland Conservatorium of Music, went to Europe, where he ended up staying for 23 years. While studying bassoon in Hanover, Germany with Klaus Thunemann, he

was a prize winner at the International Music Competition in Geneva. He has since appeared as soloist with many orchestras, including the Orchestra de la Suisse Romande, Württemberg Chamber Orchestra and Chamber Orchestra of Europe, as well as the Sydney Symphony Orchestra, which he joined as principal bassoon in 2000.

He has been a member of the COE since 1986, travelling to Europe five times a year, and has worked under such conductors as Claudio Abbado, Nikolaus Harnoncourt, Lorin Maazel, Zubin Meta, Roger Norrington, Yannick Nézet-Séguin and Bernard Haitink. He appears on countless recordings with the COE, many of which have received international awards. His solo and chamber music recordings include concertos by Mozart, Vivaldi and Richard Strauss; the complete wind chamber music of Mozart and Richard Strauss; and six trio sonatas by Zelenka. His 2009 recording of Bach and Telemann sonatas, *The Galant Bassoon*, was shortlisted for an ARIA award and has been praised internationally. He has also appeared at many international festivals and is a regular guest at the Australian Festival of Chamber Music in Townsville, and is much in demand as a teacher, giving masterclasses in Europe and Japan.

Matthew Wilkie's solo appearances with the SSO include Mozart's Bassoon Concerto (2008), the premiere of James Ledger's *Outposts* bassoon concerto (2011), which was written for him, and a Playlist series concert (2018).