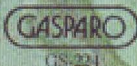


Robert Willoughby
80th Birthday
Project

*Gala
Birthday
Concert*

Saturday
June 9, 2001
8:00 p.m.



Longy School of Music • Edward M. Pickman Concert Hall • 27 Garden Street, Cambridge, MA

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Robert Willoughby 80th Birthday Project

Gala Birthday Concert

*Saturday, June 9, 2001
8:00 p.m.*

*Longy School of Music
Edward M. Pickman Concert Hall
27 Garden Street
Cambridge, Massachusetts*



Robert Willoughby 80th Birthday Project

Gold Birthday Concert

Saturday, June 2, 2001
8:00 p.m.

Large School of Music
Foster A. Peterson Concert Hall
17 South Street
Cambridge, Massachusetts



Happy Birthday Bob, and Welcome Everyone to the Gala Birthday Concert!

Planning this event has been a truly special experience for all of us. We are both inspired and overwhelmed by the response we have had from over one hundred former students, friends and colleagues from all over the world. The cards, letters, e-mail messages and telephone calls that we have received are a true testament to Bob's lasting and meaningful influence on the people that know and love him. Former students have shared their enthusiasm for Bob's teaching, along with some humorous anecdotes from their days as students. Friends and family have expressed their love for Bob and excitement about the project.

We'd like to take this opportunity to say "thank you" to several people without whom this project wouldn't have been possible. First, thanks to everyone who was able to contribute so generously to the Project Fund. Because of your kindness, we were able to have this wonderful celebration and commission a new work, honoring Robert Willoughby for his many years of wonderful music making, teaching, and friendship. For many of us, it is one small way that we can pay tribute to Bob as an important force in our musical growth. For others, it is a chance to say thank you to a great friend and colleague.

We would also like to thank Mac Willoughby and Katherine Borst Jones, whose insight and participation in this project have been an invaluable asset. Mac has shared her experience and guidance, and provided many wonderful photographs, including the cover photograph, taken by Bob in London. Kathy Jones has prepared a wonderful discography, shared her experience and provided us with a sounding board for a myriad of things related to the project.

A thanks also goes to John Heiss, who graciously accepted a commission to write *Apparitions*, a new piece for this very special occasion. We are all looking forward to the World Premier this evening!

To the performers, thank you for sharing your wonderful musical gifts with us tonight.

We'd also like to thank our corporate sponsors (listed on the back page) for their generous contributions to the Project. Thank you to the Longy School of Music. They have been very kind to allow us to use the facilities and resources of the school, including the use of Edward M. Pickman Concert Hall for this evening's program. Thank you to the Longy Public Affairs staff, for their expertise and assistance with publicity for the Project.

And finally, thank you to the many volunteers who have eagerly given a helping hand when we needed it. A special thanks goes to Kathryn Shaffer, for doing such a beautiful job designing this commemorative program.

Thank you all for coming, and we hope that you enjoy the concert! Please join us following the concert for an informal reception in the Wolfensohn Room.

The 80th Birthday Project Committee

Robert Willoughby
A Brief Musical History
By Danielle R. Hundley

Robert Willoughby is undoubtedly one of the finest flutists of our time. Both as a performer and a pedagogue, he has had a profound and far-reaching influence upon the American tradition of flute playing. The Willoughby legacy continues to flourish, multiplied not only by his continued teaching, but also through the teaching and performing of his past students and colleagues.

"When I was little...I thought that a clarinet was a flute. Later on, when I found out what one really was, I liked it." It is from this modest beginning that flutists around the world have come to know the musical talent of Robert Willoughby. Growing up in Grundy Center, Iowa, Willoughby didn't have the benefit of a great flute master in his early studies, but he had a good woodwind teacher. A summer at Interlochen dissuaded him from pursuing a career in law and provided him with a chance to attend the Eastman School of Music. After receiving his degree from Eastman, Willoughby enlisted in the Army Air Corps to serve in World War II. Following two and a half years of flying B 24's (including thirty five missions over Germany), he returned to his studies, pursuing a master's degree from the New England Conservatory.

After obtaining his degree from NEC, Willoughby went on to play assistant first flute with the Cleveland Orchestra under George Szell. In addition to keeping up with the demanding pace of an orchestral career, in 1949 Willoughby decided to take a teaching post at Oberlin Conservatory. Here he was able to explore his passion for chamber music and also for the baroque flute. He was a founding member of the Oberlin Baroque Ensemble and the Oberlin Woodwind Quintet, and a longtime member of the Baroque Performance Institute at Oberlin and the Smithsonian Chamber Players. Eventually, Willoughby opted to teach at Oberlin full-time, remaining there for thirty-seven years. During his tenure at Oberlin, he took a leave of absence to be the solo flutist with the Cincinnati Symphony during the 1959-1960 season. Following his time at Oberlin, Willoughby was a member of the faculty at the Peabody Conservatory in Baltimore for ten years. He is currently teaching at the Longy School of Music in Cambridge, MA.

Willoughby's own studies included his degree work with Joseph Mariano at Eastman, and Georges Laurent at New England Conservatory. He also spent a few summers working with William Kincaid. His own teaching style is reflective of the influences of all three of these men: the big sound and relaxed embouchure of Mariano, the intense analytical approach of Kincaid and the uncompromising nature of Laurent. One of the essential elements in Willoughby's teaching is his ability to ask just the right questions. He teaches his students to think about the music, and ultimately they learn to use the same reasoning and analysis when they approach a new piece on their own. He is a charismatic, yet demanding teacher who seems to know exactly how to motivate his students to excel. Many of Willoughby's former students occupy key positions in major symphony orchestras and other performing ensembles. There are

also teachers, chamber musicians, baroque flutists, and many others that list him as a teacher.

Robert Willoughby's musical tastes and interests include a broad spectrum of repertoire. He was actively involved in the baroque performance practice movement in this country and a pioneer of baroque flute playing. He has also been a champion of new music, taking an active role in commissioning and performing new works. He has worked with composers such as Frank Martin, Easley Blackwood and Thea Musgrave, to name a few. Willoughby also has a broad range of experience with and a mastery of orchestral literature. His own interest in chamber music has taken him throughout Europe and Asia, touring with various ensembles. Recordings of his playing are available, although much of it is not on compact disc. A complete discography is being compiled in order to provide a thorough list of his body of recorded work.

This evening's celebration is in recognition of the distinguished career of Robert Willoughby. Past honors include the National Flute Association's Lifetime Achievement Award in 1996. At the 2000 National Flute Association Convention in Columbus, OH, a special concert was held in honor of his upcoming 80th Birthday. Additionally, Willoughby students from around the world have taken part in the *Robert Willoughby 80th Birthday Project*, sharing their own special moments from their studies and commissioning a new composition in his honor that will receive its world premier at the Gala Birthday Concert this evening.

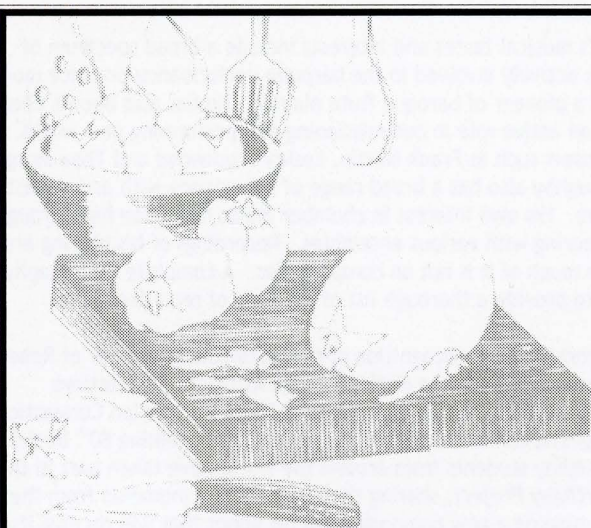
Robert Willoughby has challenged and inspired us through over five decades of teaching and performing, and deserves a place among the great American musicians. His zest for living life to the fullest, his wry sense of humor and his love for music continue to enchant us. Bob, thank you for everything and Happy Birthday!

J. Day, "Flutist Robert Willoughby Is Back for the 4th Time," *Dartmouth Summer News*, August 12, 1969.

L. Garrison, "Happy Birthday Bob: A Tribute to Robert Willoughby," *The Flutist Quarterly* (Winter 2001), p.57, 59.



Robert Willoughby, 1970



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Gala Birthday Concert
June 9, 2001
8:00 p.m.

Edward M. Pickman Concert Hall
Longy School of Music
Cambridge, MA

PROGRAM

ERVIN MONROE, MASTER OF CEREMONIES

J.S. BACH
(1685-1750)

Sonate in G Major (after BWV 525)
I. Allegro
II. Adagio
III. Allegro

JANET SEE, TRAVERSO
FRANCES CONOVER FITCH, HARPSICHORD

MOZART
(1756-1791)

Quartet in D major, K. 285
I. Allegro
II. Adagio
III. Rondeau

KATHERINE BORST JONES, FLUTE
PAULA MAJERFELD, VIOLIN
LAURA BOSSERT, VIOLA
TERRY KING, CELLO

JOHN HEISS
(b. 1938)

Apparitions
(*electronic music by Frank Heiss*)

PATRICIA SPENCER, FLUTE
STEPHEN GOSLING, PIANO

INTERMISSION

REINECKE
(1824-1910)

Ballade, Op. 288

MARK SPARKS, FLUTE
DEBORAH DEWOLF EMERY, PIANO

COPLAND
(1900-1990)

Duo for Flute and Piano

ARALEE DOROUGH, FLUTE
WAYMAN CHIN, PIANO

MARTIN
(1890-1974)

Ballade

MARY KAY FINK, FLUTE
DEBORAH DEWOLF EMERY, PIANO

TONIGHT'S PERFORMERS



KATHERINE BORST JONES has been flute professor at The Ohio State University since 1985. She was awarded the Distinguished Teacher award in the School of Music in 1995. She is a founding member and co-principal flutist of the ProMusica Chamber Orchestra, and a member of the Columbus Symphony Orchestra and has been principal flute of the New Sousa Band, which has toured internationally and across this country. She was co-founder, teacher, and coordinator for the Robert Willoughby Master Classes, held at the University of New Hampshire for eight years. In 1976, she created the annual High School Flute workshop program now in its fifteenth year at OSU. Ms. Jones has served the NFA as President, Vice-President, 1992 convention program chair, coordinator of convention workshops, young artist competition judge three times, conductor for the

National Flute Choir and Secretary/Treasurer. She has performed and given workshops at seven conventions and was a member of the NFA delegation to the Soviet Union. Ms. Jones studied with Keith Brion, Robert Willoughby, Kyril Magg, Donald McGinnis, and Julius Baker and holds degrees from the University of New Hampshire and The Ohio State University. She has taught at a number of colleges, including the Oberlin Conservatory and Capital University. She has recorded for CRI, dNote and Summit recordings and published with Southern Texas.

Violinist **LAURA BOSSERT** was awarded the Silver Medal in the 1992 Henryk Szeryng International Violin Competition. Subsequently, Ms. Bossert appeared as soloist with the State Symphony Orchestra of Mexico under the direction of maestro Enrique Batiz in which she received rave reviews for her nationally televised performances of the Prokofiev Violin Concerto No. 1.

Ms. Bossert has collaborated as a soloist and chamber musician with the Muir String Quartet, Raphael and Mirecourt Trios, Joseph Silverstein, Paul Neubauer, Windy Warner, composer David Amram, jazz artist Chuck Mangione, and Emily Saliers (of the Indigo Girls). She has served as guest concertmaster of the Tucson Symphony and the Oklahoma City Philharmonic, as well as a member of the Rochester Philharmonic.

An active teacher, Bossert has taught on the faculties of the University of Rochester and West Texas A&M University, and has served on the visiting artist faculties of the Shanghai Conservatory and the Eastman School of Music. In the summer months she teaches at the Quartet Program at Bucknell University, a program of international reputation that attracts the finest students from throughout the world.

Laura Bossert is Co-Artistic Director of Lyrica Chamber Music, the award-winning New Jersey-based concert series now in its eleventh season. Bossert made her Merkin Hall debut in New York City performing US premieres of American and British works.

Ms. Bossert studied with Charles Castleman at the Eastman School of Music where she served as his teaching assistant for four years and received her Bachelor and Masters degree and the Performers Certificate. Bossert's latest CD entitled *Sombra Y Sol* featuring Spanish music has been enthusiastically received and is now available at select stores throughout the country. She presently is on the faculties of the Walnut Hill School for the Performing Arts, Wellesley College and the Longy School of Music.

"Laura played through the piece and I was rendered speechless. She understood all the idioms, I told her this vindicates my life as a composer." (composer David Amram)

Longy faculty pianist **WAYMAN CHIN** has performed widely throughout the United States and Asia. His concerts have included performances at Princeton University, the Curtis Institute of Music, the Honolulu Academy of Arts, Jordan Hall in Boston, and at Tsuen Wan Town Hall in Hong Kong, and extensive performing in the Philippines, where he has appeared on the Sala Foundation concert series in Cebu City and performed at the residence of the US Ambassador in Manila. The Filipino press has called Mr. Chin's performances "intense and passionate," (The Independent



Post) and "sheer magic...every note is colored." (The Freeman)

Devoted to chamber music playing, Wayman Chin has collaborated with such artists at the Cassatt String Quartet, violinists Asako Urishihara and Toby Appel, and with members of the New York Woodwind Quintet; for twelve seasons he appeared regularly as a faculty artist of the Yellow Barn Music School and Festival. An advocate of new music, Mr. Chin has premiered works of Meyer Kupferman and Pulitzer Prize recipient Aaron Jay Kernis, along with works composed especially for him by Justin McCarthy and Andrew McWain. This season Mr. Chin gave the world premiere of Paul Brust's *Six Preludes* and the Boston premiere of Kernis' "*Valentines*."

Wayman Chin earned a Bachelor of Music degree with honors from the University of Hartford's Hartt School and a Master of Music degree from Yale University. His principal teachers were Donald Currier and Anne Koscielnny. A committed teacher, he has served on the Longy faculty since 1994 and is also a member of the faculty at the University of Massachusetts Dartmouth. He is also a contributing writer to *Opera News* magazine.

Pianist **DEBORAH DEWOLF EMERY** was trained as a soloist from early childhood and having already won many prestigious solo competitions, she discovered the joys of chamber music as a student at the Oberlin College Conservatory of Music. Since then she has had the pleasure of performing in recital and on recordings with a long list of musicians from the major orchestras and music schools of this country, as well as notable soloists from around the world. She has also been privileged to serve as a pianist for the Boston Symphony Orchestra and as a member of several chamber ensembles in New England. She can be heard on compact disc in performance with Charles Schlueter, principal trumpet of the Boston Symphony and with Edwin Barker, principal bass of the BSO. Deborah studied piano with John Perry and Jack Radunsky at Oberlin and with Andre Watts at Tanglewood.



ARALEE DOROUGH, principal flutist of the Houston Symphony, began her career as the orchestra's second flutist in 1985, and was named principal in 1991. Since that time she has been a frequent soloist with the orchestra, recording the Mozart Concerto in G Major with music director Christoph Eschenbach and the Houston Symphony (on the IMP label). She has worked with internationally renowned harpist Marisa Robles and collaborated with baroque specialist and conductor Nicholas McGegan. She recently performed the world premiere of composer Bright Sheng's *Flute Moon* for flute and orchestra, commissioned by the Houston Symphony.

As a member of the Houston Symphony Chamber Players, Aralee has performed chamber music, often in collaboration with Christoph Eschenbach at the piano, at Chicago's prestigious Ravinia Festival, and throughout Europe and Japan. The Chamber Players' recording of the Schoenberg Woodwind Quintet on Koch International has met with critical acclaim. Aralee has performed in recital at NFA Conventions in 1992 and 1997, and selections from her solo recitals in Houston have been broadcast nationally on NPR's *Performance Today*.

Aralee served on the faculty of the Shepherd School of Music at Rice University from 1989 to 1995 and has spent four summers on the faculty of the Pacific Music Festival in Sapporo, Japan. She recently taught and performed at the Festival Institute at Round Top and has presented master classes in Texas, Oklahoma, New Mexico, New York, Hawaii, and Japan.

Aralee studied with Robert Willoughby at the Oberlin Conservatory of Music, receiving her undergraduate degree in 1983. She continued her studies with Thomas Nyfenger as a scholarship student at the Yale School of Music, and won the position with the Houston Symphony during the first semester. Aralee grew up in Pennsylvania in a musical family. Her father is jazz vocalist and pianist Bob Dorough, composer of *Schoolhouse Rock*.

Ms. Dorough performs on a Verne Q. Powell flute.



MARY KAY FINK has been principal piccolo of the Cleveland Orchestra since 1990. She received her Bachelor of Music degree from the Oberlin College Conservatory of Music, where she studied with Robert Willoughby, and a Master of Music degree from The Juilliard School of Music. In 1986 she won the National Flute Association Young Artist Competition and gave her formal debut at Weill (Carnegie) Recital Hall in 1987. She has appeared as a soloist with the Cleveland Orchestra, the Ohio Chamber Orchestra, the New Jersey Symphony, the Bismark Symphony, and the Madison Symphony. She has taught at the University of Wisconsin-Madison, Baldwin-Wallace College, and is currently on the faculty at the Cleveland Institute of Music. She can be heard on O.O. Disks performing a duo ("Recombinant Landscapes") with flutist/composer (and former teacher) Robert Dick. Her other former teachers include Paula Robison, Julius Baker, and Robert Cole.

FRANCES CONOVER FITCH has toured extensively in North America and Europe, and recorded for Swiss, German, Dutch, and French National Radio as well as for the BBC and NPR. Widely sought-after as a particularly sensitive and inventive continuo player, one of her early ensemble coaches at the Oberlin Baroque Performance Institute was Robert Willoughby. She has worked with ensembles such as NYS Baroque, Cantata Singers, Emmanuel Music, Aston Magna, Goston Cecilia, Handel and Haydn Society, Concerto Palatino, the Boston Camerata and the Harvard-Radcliffe Collegium Musicum.

Ms. Fitch has presented solo recitals at the Smithsonian Institution, the American Church in Paris, and the Boston Museum of Fine Arts, and has participated in major music festivals, including the Festival d'Art Lurique/Aix-en-Provence, Pepsico Summerfare, Tanglewood, Boston Early Music Festival, Tage Alter Musik (Regensburg), the Castle Hill Festival and the Festival de Musica Antigua in Mexico City, where she also gave master classes at the National Conservatory. She has recordings on the EMI-Reflexe, Titanic, Harmonia Mundi, Koch International and Wild Boar labels, including her solo CD: "O Ye Tender Babes: English Virginal Music" (Wildboar 9507).

Formerly on the faculty at the Schola Cantorum Basiliensis and at Wellesley College, she now teaches at Tufts University and at the Longy School of Music, where she is Chair of the Early Music Department and instructor in harpsichord, organ, chamber music, figured bass improvisation and bibliographic research. Ms. Fitch has degrees from Bard College and New England Conservatory, and did post-graduate work at the Sweelinck Conservatorium in Amsterdam, where she studied with Gustav Leonhardt and Veronika Hämpe. Her playing has been praised as "delightful", "perceptive", "alluring", "spirited", "stylish", and "spectacular", and noted for its "precision and delicacy of wit."

STEPHEN GOSLING is currently completing his doctorate at the Juilliard School, where he also received his Bachelor and Master of Music degrees. During his tenure at Juilliard he has been awarded the Mennin Prize for Outstanding Excellence and Leadership in Music and the Sony Elevated Standards Fellowship. He has also given numerous concerto performances, including Corigliano's Piano Concerto with the Juilliard Orchestra under Leonard Slatkin, Gershwin's Rhapsody in Blue with the Hudson Valley Philharmonic, and the European premiere of Paul Schoenfield's Four Parables with the Dutch Radio Philharmonic under Lukas Foss. Mr. Gosling has performed with the Orpheus Chamber Orchestra, the Chamber Music Society of Lincoln Center, the Orchestra of St. Luke's, the New York New Music Ensemble, Continuum, the Aspen Contemporary Ensemble, Da Camera of Houston, and the New Juilliard Ensemble. He has been featured in four seasons of the Summergarden series at MOMA, the Friedheim Composition Awards at the Kennedy Center in Washington, the Grant Park Festival of Chicago, and New York's Bang on a Can! festival. He has been heard on the WQXR and WNYC radio networks, and has recorded for Decca and New World Records.

JOHN HEISS is the Director of the Contemporary Ensemble, and instructor of Flute, Chamber Music, Composition, Music History and Musicology, Music Theory at New England Conservatory of Music. He is an active composer, conductor, flutist, and teacher. His works have been performed worldwide, receiving premieres by Speculum Musicae, Boston Musica Viva, Collage New Music, the Da Capo Chamber Players, Aeolian Chamber Players, Tanglewood Festival Orchestra, and Alea

III. He has received awards and commissions from the National Institute of Arts and Letters, Fromm Foundation, NEA, Rockefeller Foundation, Massachusetts Council on the Arts and Humanities, ASCAP, and the Guggenheim Foundation. His principal publishers are Boosey & Hawkes, E.C., and Elkus & Son. Heiss has been principal flute of Boston Musica Viva and has performed with many local ensembles, including the BSO. His articles on contemporary music have appeared in *Winds Quarterly*, *Perspectives of New Music*, and *The Instrumentalist*. Heiss has coordinated nine of NEC's annual festivals plus visits by many composers including Ligeti, Lutoslawski, Berio, Carter, Messiaen, Schuller, and Tippett.

TERRY KING "A wonderful cellist"... "a master player" ... "a master technician"... and following his debut, the New York Times proclaimed that his playing "could not be faulted...playing with relish and technical aplomb." These are but a few of the critic's comments about Terry King, regarded as one of the country's finest cellists.

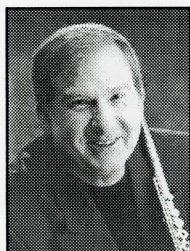
He was a protégé of the legendary Gregor Piatigorsky and served as his assistant in Piatigorsky's master classes at the University of Southern California. King was privileged to join his celebrated teacher in a duo concert in one of the master's last concerts.

King is not only a unique cellist, but a musical scholar, chamber musician and conductor. His repertoire features the classic works for cello including unknown masterworks he has found throughout the world. Many prominent American composers have written works for King as well as entrusted him with their premieres, among those being Roy Harris, Virgil Thomson, Halsey Stevens, Paul Reale, Paul Creston, Miklos Rozsa, Lou Harrison, Lukas Foss, Otto Luening, and many others. Mr. King is a member of the Mirecourt Trio, and has been on the faculties of the San Francisco Conservatory, UC Berkeley, California State University at Fullerton, Grinnell College, University of Iowa, and is currently teaching at the Longy School of Music and the Hartt School of Music.

Mr. King is presently engaged in a recording project of standard and American works for cello on the Music and Arts label. His recording of the complete Mendelssohn works was praised in *Fanfare Magazine*, "of all versions this is the most consistently thought out and expressively realized...intensely poetic" and was also the preferred recording mentioned on the nationally syndicated radio program, "First Hearing." His ground-breaking series "Cello America" has been met with similar praise worldwide. Terry King records for MCA, CRI, Innova, Genesis, Orion, A&M, Music and Arts, Bay Cities, Gasparo, Erasmus, Albany, Troy, Varese Saraband and TR Records.

"...a master player...perfectly polished performances...magnificent playing...can coax oceans of smooth, rich sounds from the cello." (The New Records)

PAULA MAJERFELD, both a violinist and violist, is currently assistant principal second violin with the Portland Symphony Orchestra. She received both her bachelors and masters degrees from the Indiana University School of Music where she graduated with honors. She has taught at Wellesley College, the Las Vegas Music Festival, the San Jose Symphony Music Festival, Park City International Music Festival, and assisted at the Indiana University preparatory division as well as at the college level at Longy. First Prize winner at the Jefferson Symphony International Music Competition she subsequently soloed with the Jefferson Symphony Orchestra. Her solo appearances include the Denver Symphony Orchestra, the Park City International Orchestra, and the Boulder Philharmonic.



ERVIN MONROE joined the Detroit Symphony Orchestra as principal flutist at age twenty-five and has led a distinguished career as performer, composer/arranger, conductor, as well as writer. He has served as president of the National Flute Association and has written articles and commentary for the world's leading musical publications. A prolific arranger, he has edited and arranged over a hundred published works for flute. An often-featured soloist and lecturer at universities and music festivals, Mr. Monroe has numerous recording and publications to his credit and can be heard as principal flutist of the Detroit Symphony Orchestra on recording conducted by Antal Dorati and Neemi Jarvi. Ervin studied with Robert Willoughby at the Oberlin Conservatory and earned his flute performance degree in 1964.



JANET SEE is one of today's leading performers on baroque and early classical flutes and has been referred to by one music critic as "the flutist of choice in baroque repertoire." American born, she grew up in Seattle and trained at Oberlin Conservatory of Music. She went on to specialize in early music at The Royal Conservatory in The Hague. As a soloist in both orchestral and chamber music, Ms. See now performs and records throughout Europe and North America.

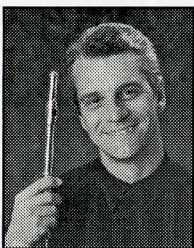
In London, where she resided for 11 years, Ms. See was principal flautist with the English Baroque Soloists and co-principal with the Orchestre Revolutionnaire et Romantique (Sir John Eliot Gardiner, conductor) with whom she toured and recorded extensively. She has recorded for the BBC, WDR, and French radio and television and has performed in chamber music festivals throughout Europe.

In America, Ms. See is co-principal flautist with the San Francisco Philharmonia Baroque Orchestra (Nicholas McGegan, conductor) with whom she has made a highly acclaimed recording of Vivaldi Concertos. She has performed in chamber music festivals throughout the US and Canada.

Ms. See has recorded on the Harmonia Mundi, DGG (Archive), EMI, Phillips, Erato, Hyperion, and Titanic labels. Her recording of the complete flute sonatas by J.S. Bach can be found on the Harmonia Mundi USA label.

In addition to her performing, recording, and teaching flute, Janet See is also a teacher of the F.M. Alexander Technique, having trained in London at the Constructive Teaching Center.

"See is a master of the instrument... Her tone glows quietly yet fervently...her progression through the music is even-handed, yet filled with inflections that are pertinent and enlightening." (Seattle Post-Intelligencer)



MARK SPARKS began the 2000-01 season as the principal flutist of the St. Louis Symphony Orchestra. Recognized as a leading American flutist who is equally at home in solo, recital, chamber music and orchestral roles, he has served on the faculty of the Aspen Music School since 1993 and is principal flutist of the Aspen Chamber Symphony. He has also performed with the New York Philharmonic, the Detroit Symphony Orchestra, and was for thirteen years associate principal flutist of the Baltimore Symphony Orchestra and flutist of the Baltimore Wind Quintet. Additionally, he was principal flutist of the San Antonio, Memphis, and Canton Symphony Orchestras. Mr. Sparks has presented recitals and clinics in the U.S., Japan and South America. As recording artist, he has made a solo CD for the

Summit label with pianist Clinton Adams.

Mr. Sparks was a full-time faculty member of the Peabody Institute in Baltimore, and continues his commitment to teaching as an adjunct professor at the institution.

A sought-after guest at music festivals at home and abroad, he has served on the faculties of the Sarasota and Sunflower Music festivals in addition to Aspen.

Mark Sparks attended the Oberlin Conservatory where he studied with Robert Willoughby. An alumnus of the Aspen Music Festival, he also attended Tanglewood and the National Repertory Orchestra.



Recognized as a major force in the performance of new music, **PATRICIA SPENCER** has received wide acclaim as a soloist and as flutist with the Naumburg Award-winning Da Capo Chamber Players. An exciting repertoire of pieces has been written for her, including the title works of her most recent solo CD, *Narcissus* and *Kairos* (works by Thea Musgrave and Judith Shatin).

A fresh highlight was her recent premiere performance of Shulamit Ran's flute concerto, *Voices*, commissioned by the National Flute Association and performed for the Association's convention in Columbus,

Ohio, in August 2000. A solo appearance in Beijing, China, for the International Computer Music Conference, performing pieces for flute and computer by Bret Battey, David Layman, Judith Shatin, and Diane Thome, was a highlight of the past season.

Patricia Spencer's New York City recitals have been presented by such prominent new music series as the League of Composers/International Society for Contemporary Music, the SONIC BOOM Festival and the Washington Square Contemporary Music Series. The National Endowment for the Arts, the Mary Flagler Cary Trust, and the Aaron Copland Fund for Music have awarded grants for her solo recordings and commissioning projects. On her first solo CD for Neuma Records (450-88), Ms. Spencer and pianist Linda Hall offered a rich collection of classics and newer works -- (Pierre Boulez's *Sonatine*, Elliott Carter's *Scrivo in vento*, Arthur Kreiger's *Intimate Exchanges*, Stephen Jaffe's *Three Figures and a Ground*, Salvatore Martirano's *Phleu*, Louise Talma's *Conversations*, Shirish Korde's *Tenderness of Cranes*, and George Perle's *Monody*) -- greeted with rave reviews from *Fanfare* and the *American Record Guide*.

A graduate of the Oberlin Conservatory, where she was a student of Robert Willoughby, Patricia Spencer continued her studies with Marcel Moyse, John Wummer, and Josef Marx. In addition to performing and teaching, she has been active with the National Flute Association as a board member and as Chair of the New Music Advisory Committee, and is currently serving as President of the New York Flute Club. She teaches flute and chamber music at Bard College and Hofstra University.

"Her presence was striking and her playing was extraordinary in its control over minutiae of dynamics, pitch, and timbre, particularly in relationship to the complex, fluid electronic environment that surrounded her. The performance [of Stockhausen's *Kathinkas Gesang*] was the tour de force of technique, emotion, and spirituality that the piece requires; it will stand as one of the highlights of the musical season." (Richard Dyer, *The Boston Globe*)

Ms. Spencer performs on a Verne Q. Powell flute.



ROBERT WILLOUGHBY: A DISCOGRAPHY

COMPILED BY KATHERINE BORST JONES

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Flute Solos. OMEA Contest List Recording, with Wilbur Price, pianist. Coronet Recording Co., Columbus, Ohio. LP

Paul Hindemith: *Sonata for flute and piano*; Wolfgang Amadeus Mozart: *Concerto I in G Major, Allegro Maestoso*; Francis Poulenc: *Sonata for flute and piano*; Gabriel Fauré: *Fantaisie*; Claude Debussy: *Syrinx for flute alone*.

Flute Solos. With Wilbur Price, pianist. Artist-in-Residence Series, Coronet Recording Co., Columbus, Ohio. LPS3006 [197-]

Bohuslav Martinu: *Sonata for flute and piano*; Paul Hindemith: *Acht Stücke für Flöte Allein*; Edgar Varèse: *Density 21.5*; André Caplet: *Reverie et Petite Valse*.

French flute frappé. With Wilbur Price, pianist. Artist-in-Residence Series, Coronet Recording Co., Columbus, Ohio. LPS 3005 [1976?]

Darius Milhaud: *Sonatine*; Jacques Ibert: *Pièce*; Jacques Ibert: *Jeux*; Albert Roussel: *Joueurs de flûte*; Arthur Honegger: *Danse de la chevre*; Albert Roussel: *Andante and Scherzo*, op. 51.

Chamber Music:

For violin and piano/Bülent Arel. Piece for four/Olly Wilson. Terezin/Robert Stern. With Gene Young, trumpet; Joseph Schwartz, piano; Bertram Turetzky, bass. Composers Recordings Inc. CRI SD264 [1971]

Olly Wilson: *Piece for four*

Other pieces: Bülent Arel: *For Violin and Piano*; Robert Stern: *Terezin*.

Frank Martin interprète Frank Martin. With Frank Martin, piano. Recorded in Hanover, NH, June 28, 1967. Jecklin Disco JD 663-2 [p1985]

Frank Martin: *Ballad pour flute et piano* (1939).

With: *Sechs Monologue us Jedermann*; *Drey Minnelieder*; *Trois chants de Noël*; *Eight Préludes for piano*; *Ballade for cello and piano*.

Max Reger. With Marilyn McDonald, violin; John Tartaglia, viola; Wilbur Price, piano. Cover photograph by Robert Willoughby. Recorded in Oberlin, Ohio in March 1981. Gasparo LP GS-224

Max Reger: *Serenade in G Major, op. 141A, for flute, violin, and viola*; *Suite in a minor, op. 103a, flute and piano*.

National Contest List Recordings. Oberlin Faculty Woodwind Quintet: George Waln, clarinet; Wayne Rapier, oboe, Kenneth Moore, bassoon; Robert Fries, horn. Coronet Recording Company, Columbus, Ohio. #1408 850C-3650 (W4RS-3651) [1968-69?]

Stravinsky-Barrère: *Pastorale*; Mozart-Meyer: *Andante*; Hindemith: *Quintet*; Bach-Henschel: *Sarabande in D Minor*; Cambini: *Quintet #3*; Bozza: *Scherzo*.

Oberlin Woodwind Quintet. Oberlin Faculty Woodwind Quintet: Lawrence McDonald, clarinet; James Caldwell, oboe; Kenneth Moore, bassoon; Robert Fries, horn.

Recorded August, 1981. Possible CD reissue as per Gasparo. LP Gasparo GS-204CX
Arnold Schoenberg: *Bläserquintet, op. 26*.

Pierne/Reger/Roussel. With Marilyn McDonald, violinist; John Tartaglia, viola; Wilbur Price, piano; Kathryn Plummer, viola; Catharina Meints, cello. Recorded in Oberlin, Ohio. Cover photograph by Robert Willoughby. Gasparo Gallante GG-1003. Reissued released in 1993

from LP GS-224 and LP GS-244

Gabriel Pierné: *Sonata da Camera, Op. 48* and *Canzonetta*; Max Reger: *Serenade in G Major, Op. 141A*; *Suite in a minor, Op. 103A*; Albert Roussel: *Trio, Op. 40, Andante et Scherzo*.

Roussel/Pierne. With Catharina Meints, cello; Kathryn Plummer, viola and Wilbur Price, piano. Cover photograph by Robert Willoughby. Recorded in Oberlin, Ohio in October, 1982. Gasparo LP GS-244

Gabriel Pierné: *Sonata da Camera, Op. 48* and *Canzonetta*; Albert Roussel: *Trio, Op. 40, Andante et Scherzo*.

3 pieces for violin & electric piano. Proportions, for nine players. Duo exchanges, for clarinet & percussion. 5 pieces for piano. Music of Wendell Logan. With Richard Young, violin; Lawrence McDonald, clarinet; Gene Young, trumpet; James Roosa, trombone; Dianne Cooper, violin; Aaron Henderson, violoncello; Michael Rosen and Andre Whatley, percussion; Wilbur Price, piano; Kenneth Moore, conductor. Recorded in Warner Hall, Oberlin Conservatory, Oberlin, Ohio, January-May 1979. Orion ORS 80373 [1979] Wendell Logan: *Proportions for nine players*.

Orchestral Music as Principal Flute:

Symphony. By Peter Racine Fricker. Recorded live by the Cincinnati Symphony Orchestra, Max Rudolph, conductor on October 16, 1959 in Music Hall, Cincinnati, Ohio. First United States performance. Recorded and distributed by the Recording Guarantee Project, American International Music Fund, Koussevitzky Music Foundation.

Symphony No. 1. By Josef Tal. Recorded live by the Cincinnati Symphony Orchestra, Max Rudolph, conductor on February 12, 1960 in Music Hall, Cincinnati, Ohio. First United States performance. Recorded and distributed by the Recording Guarantee Project, American International Music Fund, Koussevitzky Music Foundation.

Verses from a children's book. By Samuel S. Ensor. Recorded live by the Cincinnati Symphony Orchestra, Max Rudolph, conductor, Charlotte Shockley, narrator, on February 13, 1960 in Music Hall, Cincinnati, Ohio. First United States performance. Recorded and distributed by the Recording Guarantee Project, American International Music Fund, Koussevitzky Music Foundation.

Robert Willoughby may also be heard on numerous recordings as assistant principal flute of the Cleveland Orchestra from 1946 to 1955.

Baroque Flute:

Georg Philipp Telemann (1681-1767). The Oberlin Baroque Institute, Oberlin, Ohio. (1981) August Wenzinger, director. With August Wenzinger, and Catharina Meints, viola da gamba. Flute by August Grenzer, c. 1760. Master purchased by Gasparo in August, 1981. Gasparo LP GS-228[c. 1982] Reissued on CD in 1997. Gasparo CD GG-1008.

Georg Philipp Telemann: *Quartet in G major for flute, two viols da gamba and continuo, Darmstadt, MS. 1042/90*.

Others without flute:

Georg Philipp Telemann: *Sonata in a minor for oboe and continuo from Der Getreue Musik-Meister, (1728-29)*; *Sonata in e minor for viola da gamba and continuo from Essercizi Musici (c. 1720)*; *Cantata: Du aber Daniel, gehe him*.

G. F. Handel: Eight Sonatas for Diverse Instruments. Smithsonian Chamber Players, James Weaver, artistic director. Recorded in the Coolidge Auditorium of the Library of Congress, Washington, D. C., May 18-21, 1981 on original instruments. Flute by Schuchardt (d. 1759). Smithsonian Collection LP N 029C [p. 1982]

G. F. Handel: *Sonata in B minor for violin, flute and continuo; Sonata in B minor for flute and continuo.*

G.F. Handel: Opus 3, Seven Concerti Grossi. Smithsonian Chamber Players, James Weaver, artistic director. Recorded in the Coolidge Auditorium of the Library of Congress, Washington, DC, August-September 1979 on original instruments. Flute by Schuchardt (d. 1759). Smithsonian Collection LP N 023C

G. F. Handel: *Concerto III in G Major.*

Masterpieces of the French baroque. Oberlin Baroque Ensemble: Marilyn McDonald, baroque violin; Catharina Meints, viol; James Caldwell, viol and baroque oboe; Lisa

Goode Crawford, harpsichord, leader. Flute by William Millhouse, London, c. 1790 (Willoughby). Recorded in Oberlin, Ohio, January, 1975. VoxBox 3 CD3X 3006. Reissue of **Music of the French Baroque**, Vox 1976 SVBX 5142 [1975] with additional literature.

Joseph Bodin de Boismortier: *Sonata in G Major for flute and obbligato harpsichord*, op. 91.

Others without flute:

François Couperin: *Pièces en concert for cello and strings*; Louis Couperin: *Five Symphonies for viols and basso continuo*; Sieur de Sainte-Colombe: *Two Concerts for two bass viols*; Marin Marais: *Suite in B Minor from Book II of Pièces de violes*; Marin Marais: *La Gamme*; Joseph Bodin de Boismortier: *Don Quichotte chez la duchesse*; Marc-Antoine Charpentier: *Suite for string orchestra*; François Couperin: *Sonade en trio "La steinquerque"*; Jean Barrière: *Sonate No. IV in G Major for violin and basso continuo*, Book V; Jean-Philippe Rameau: *Deuxième concerto from the Pièces de clavecin en concert*; François Couperin: *Sonade en Quatuor, "La Sultane"*.

Music of the Berlin Court. Oberlin Baroque Performance Institute, Oberlin, Ohio. (1980): Michael Lynn, recorder, James Caldwell, viola da gamba and Lisa Goode Crawford, harpsichord. Flute by Carl August Grenzer, c. 1760. Recorded August, 1980. Gasparo LP GS-220. [c. 1981]

Johann Joachim Quantz: *Trio Sonata in C Major, flute, recorder and Continuo.*

Others without flute:

Franz (Frantisek) Benda: *Sonata in A Major, violin and continuo*; Johann Gottlieb Graun: *Cantate "O Dio, Fileno", for soprano, viola da gamba and strings.*

Music of the French Baroque. Oberlin Baroque Ensemble: Marilyn McDonald, baroque violin; James Caldwell, viol and baroque oboe; Lisa Goode Crawford, harpsichord; Catharina Meints, viol. Flute by William Millhouse, London, c. 1790 (Willoughby). Recorded in Oberlin, Ohio in January, 1975. Vox SVBX 5142 [p. 1977]

Joseph Bodin de Boismortier: *Sonata en G Majeur for flûte et un clavecin*, op. 91. Jean-Philippe Rameau: *Concert III, Pièces de clavecin en concerts pour flûte, bass viol, harpsichord.*

Others without flute:

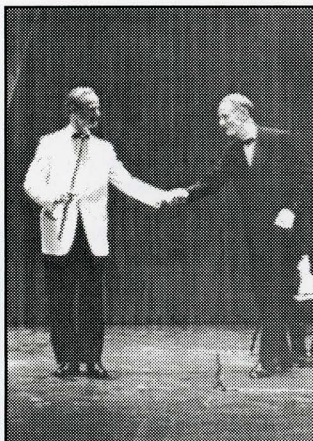
Louis Couperin: *Five Symphonies for viols and basso continuo*; Sieur de Sainte-Colombe: *Two Concerts for two bass viols*; Marin Marais: *Suite in B Minor from Book II of Pièces de violes*; Marin Marais: *La Gamme*; François Couperin: *Sonade en Trio: "La Steinquere"*; Jean Barrière: *Sonate No. IV in G Major for violin and basso continuo*, Book V; Jean-Philippe Rameau: *Deuxième concerto from the Pièces de clavecin en concert*; François Couperin: *Sonade en Quatuor, "La Sultane"*.

Trio Sonatas of Carl Philipp Emanuel Bach. Oberlin Baroque Ensemble: Marilyn McDonald, baroque violin; James Caldwell, baroque oboe and viola da gamba; Catharina Meints, viola da gamba and baroque violoncello; Lisa Goode Crawford, harpsichord. Flute by Schuchardt (d. 1759). Recorded in August, 1981. Gasparo LP GS-209CX [c. April 1982] C.P.E. Bach: *Trio Sonata in D minor for flute, violin and continuo*, Wq 145.

The 250th Commemoration of Marin Marais. The Oberlin Baroque Ensemble with August Wenzinger and James Weaver. Flute by Schuchardt(d.1759). Recorded prior to 1979. Master tape purchased in February, 1979. Gasparo LP GS-202 [November, 1979] Reissued as CD GG-1002 [1993]
Marin Marais: *Pièces en Trio in E Minor (1692)*.

Others without flute:

Pièces à Trois violes (in G Major), from Livre IV; *Pièces a une et trois violes* (1717);
Pièces de Viole d'un gout Etranger from Livre IV; *Sonnerie de Ste. Genevieve du Mont de Paris* (1723).



Robert Willoughby accompanied by Frank Martin on his "Ballade"
Dartmouth Congregation of the Arts, 1967

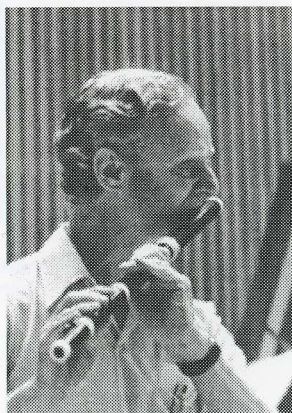
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Robert Willoughby
Summer, 1972

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Bob*



*From Faculty, Students, and all your friends
at Longy School of Music*



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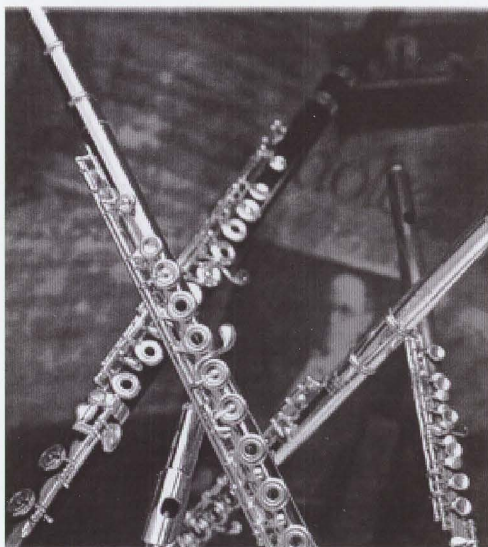
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