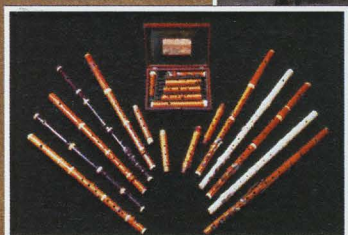
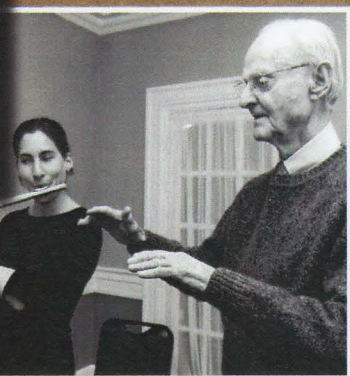
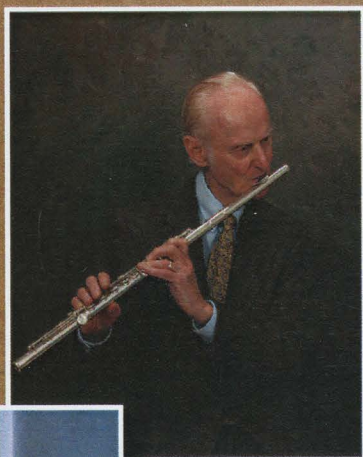


A concert in honor of Professor
Emeritus of Flute
Robert Willoughby
in celebration of his 90th birthday

Saturday, October 15, 2011
4:00 p.m.

Warner Concert Hall
Oberlin Conservatory of Music



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

Recipient of the 1996 National Flute Association's Lifetime Achievement Award, Robert Willoughby served as assistant principal flute of the Cleveland Orchestra under the baton of legendary George Szell and was principal flute of the Cincinnati Symphony under the direction of Max Rudolph. As professor of flute at the Oberlin Conservatory of Music for nearly four decades, Willoughby was a founding member of the Oberlin Baroque Ensemble and Oberlin Woodwind Quintet, in addition to serving as a long-time faculty member of the Oberlin Baroque Performance Institute. He is considered both a pioneer of baroque flute playing in this country and a champion of new music, taking an active role in commissioning and performing new works.

His broadly recognized discography includes extensive recordings on the Boston Records label such as *Mostly French*, *Revelations*, and a compilation of works by composers Albert Roussel, Max Reger, and Gabriel Pierné. He frequently collaborated with numerous Oberlin faculty members, among them cellist Catharina Meints, the late oboist James Caldwell and the late harpsichordist Fenner Douglas, and released a compilation of performances from the archives at Oberlin College on the National Flute Association's Historic Recordings Series (Volume Three) in 2004. A prolific writer, he has published numerous articles in publications including *Flute Talk* and *The Instrumentalist*. His esteemed performing career and contributions to the flute world are highly celebrated by trade journals around the world including the National Flute Association's *Flutist Quarterly* and *Flute*, *The Journal of the British Flute Society*.

A native of Iowa, Willoughby's early musical experiences at the Interlochen Arts Academy led him to pursue a degree at the Eastman School of Music, which he received in 1942. He then enlisted in the Army Air Corps and served as a pilot in World War II. Following two-and-a-half years flying B 24's (including 35 missions over Germany), he returned to his flute training, earning a Master of Music degree from the New England Conservatory.

Following his tenure at Oberlin, Willoughby was a member of the faculty at the Peabody Conservatory in Baltimore for ten years. Now 90 years old, Willoughby continues to teach at the Longy School of Music in Boston, where his zest for living life to the fullest and his love for music continue to enchant those around him.

Tribute Concert

in honor of

Emeritus Professor of Flute Robert Willoughby

On the occasion of his 90th birthday

Ballade (1939)

Frank Martin
(1890–1974)

Philip Dikeman '85, *flute*
James Howsmon, *piano**

Fantasia in E Minor, TWV 40:9
Largo–Spiritoso–Allegro

Georg Philipp Telemann
(1681–1767)

Fantasia in F-sharp Minor, TWV 40:11
Allegro

Jed Wentz '81, *flauto traverso*

Le merle noir (1952)

Olivier Messiaen
(1908–1992)

Leonard Garrison '79, *flute*
James Howsmon, *piano**

Sequenza (1958)

Luciano Berio
(1925–2003)

Adam Kuenzel '82, *flute*

Andante and Rondo, Op. 25

Franz Doppler
(1821–1883)

Robin McKee '76, Tim Day '74, *flute*
Britton J. Day '11, *piano*

Intermission

East Wind (1988)

Shulamit Ran
(b. 1949)

Patricia Spencer '65, *flute*

Trio Sonata in G Major, BWV 1039

Johann Sebastian Bach
(1685–1750)

Adagio

Allegro ma non presto

Greer Ellison '74, Wendy Rolfe '74, *flauto traverso*

Catharina Meints, *viola da gamba**

Webb Wiggins, *harpsichord**

Romance (1905)

Philippe Gaubert
(1879–1941)

Mark Sparks '82, *flute*

James Howsmon, *piano**

Sonata da camera, Op. 48

Gabriel Pierné
(1863–1937)

II. Sarabande (Sur le nom de Louis Fleury)

Tres modéré

Mary Kay Fink '83, *flute*

Catharina Meints, *cello**

Nicholas Underhill, *piano*

Mazl Tov!

Adrienne Greenbaum/traditional
(b. 1948)

Adrienne Greenbaum '70, *flute*

Michael King '12, *piano*

*A special thanks to Mac Willoughby for her kind assistance
with today's celebration.*

**Conservatory faculty*

*No photographic or recording equipment is permitted in Warner Concert Hall.
Please silence all electronic devices. Thank you.*

Biographies

Britton J. Day '11 is a graduate of Oberlin Conservatory of Music, having studied with Robert Shannon. He is currently pursuing a master's degree at the San Francisco Conservatory. This performance marks the beginning of the McKee/Day/Day troupe.

Philip Dikeman '85 is the newly appointed associate professor of flute at the Blair School of Music at Vanderbilt University. Prior to his appointment, he was a member of the Detroit Symphony Orchestra for 19 years where he held the position of assistant principal flute as well as acting principal flute his final two seasons with the orchestra. Dikeman has also played with the St. Louis Symphony, the Minnesota Orchestra, and performed with the Los Angeles Philharmonic during their 2010 U.S. tour.

Greer Ellison '74 received a bachelor's degree from the Oberlin Conservatory, master's degree from the University of Michigan, and solo diploma from the Royal Conservatory of the Hague after studying baroque flute for 2 years on an ITT grant. She is currently on the faculty at the University of California in Santa Cruz and has been a member of the California Symphony for 20 years. Ellison's latest joy comes from teaching the Alexander Technique in which she became certified as an instructor in 2010.

Mary Kay Fink '83 has been the Cleveland Orchestra piccolo player since 1990 and has appeared as soloist with the orchestra on numerous occasions. She received her bachelor's degree at Oberlin Conservatory and a master's degree from the Juilliard School. Fink frequently appears in solo and chamber music concerts in the Cleveland area and has been a guest artist/teacher at colleges throughout the United States. She teaches flute, piccolo, and traverso at the Cleveland Institute of Music.

Leonard Garrison '79 is associate professor of flute and aural skills at the University of Idaho and former chair of the National Flute Association. He performs in the Northwest Wind Quintet, the Walla Walla Symphony, and The Scott/Garrison Duo and teaches at the Red Lodge Music Festival in Montana and Blue Lake Fine Arts Camp in Michigan. Previously, Garrison taught at The University of Tulsa and performed in the Tulsa Philharmonic.

Adrienne Greenbaum '70 received a bachelor's degree from Oberlin Conservatory of Music and master's degree from Yale School of Music. She has taught at many colleges (Wesleyan, Yale, Smith; currently Professor at Mount Holyoke), free-lanced in New York City (Mostly Mozart and NYC Ballet Orchestra), and has been principal of the New Haven Symphony for 35 years. Greenbaum enjoys fulfillment and recognition as a klezmer flutist and composer, performing concerts and giving master classes throughout the United States and abroad.

Pianist **James Howsmon** is professor of instrumental accompanying at Oberlin Conservatory, where he oversees the instrumental collaborative activities of the school's piano majors. He has played in over 1,000 recitals in North America, Europe, and Japan, and has performed with principal players of every major American orchestra. In recent seasons Howsmon has played in Japan, New York, Chicago, San Francisco, Washington, D.C. (at the Kennedy Center), Philadelphia, Dallas, Montreal, and Minneapolis. Passionate about the importance of small-ensemble playing in the development of young musicians, he has given guest master classes in accompanying and chamber music at, among others, the Juilliard School, the Cleveland Institute of Music, Arizona State University, the University of Colorado, the University of Minnesota, and the University of Alabama. He is married to the violist Louise Zeitlin. They live in Oberlin.

Michael King '12 was born in Chicago, IL, and started playing the drums in the church at an early age. When he was in eighth grade he was chosen to play drums in the Dos Claves Orchestra, a Latin-Jazz program for inner city youth in Chicago. As a freshman in high school he started to play the piano by ear and was soon selected to be the pianist in the Ravinia Jazz Scholars program. He met Ramsey Lewis through Ravinia and opened for his show at the Black United Fund "Passing the Torch" award ceremony. King was also a part of the prestigious Thelonious Monk Institute that gave him the opportunity to go on tour with jazz superstars Antonio Hart and Lisa Henry and perform with Herbie Hancock. He is currently a sophomore in Jazz Studies at the Oberlin Conservatory of Music studying with Associate Professor of Jazz Piano Dan Wall.

Adam Kuenzel '82 is principal flutist of the Minnesota Orchestra. He has premiered two major works for flute and orchestra: Stanislaw Skrowaczewski's *Fantasies for Flute and Orchestra* (2008) and *Eloquentia* (2010) by Manuel Sosa, who won a Guggenheim award this year. He has also been a guest artist with the Aspen Music Festival, Grand Teton Music Festival, Spoleto Festival, St. Bart's Music Festival in the French West Indies, and Oregon Bach Festival. In the 2009-10 season he was invited to perform as guest principal flutist with the Pittsburgh and Chicago Symphony Orchestras.

Robin McKee '76 and **Tim Day '74** make up half of the San Francisco Symphony's flute section. This is McKee's 28th season and Day's 8th season with the orchestra. From 1978 to 1984, they comprised half of the flute section in the Baltimore Symphony. Since moving west, McKee and Day have been very active with the symphony serving on orchestra and negotiating committees. They have also raised two children who, in turn, have kept them very active as parents. Day teaches at the San Francisco Conservatory, and during the summers, at the Music Academy of the West. McKee's two prize students are her children, Britt and Ruby. Day and McKee perform each August at Mohonk Mountain House in New Paltz, New York, together with their children.

Catharina Meints has had a distinguished career performing on cello, viola da gamba, and baroque cello. Retired after thirty-five years in the Cleveland Orchestra she has been teaching at Oberlin Conservatory of Music as associate professor of those instruments. Meints and her husband, James Caldwell, started the Baroque Performance Institute at Oberlin, which just celebrated its 40th year.

Wendy Rolfe '74 performs with Boston's Handel and Haydn Society, Boston Baroque, Boston Cecilia, the Cape Cod Symphony, New York's Concert Royal, the Trinity (NY) Baroque Orchestra, The American Classical Orchestra, and Toronto's Tafelmusik Baroque Orchestra. Professor at Berklee College of Music, she received a Solo Recitalist Grant from the NEA, and is on the Fulbright Senior Specialist Roster. Rolfe received a bachelor's degree from Oberlin Conservatory of Music, and master's and doctoral degrees from the Manhattan School of Music, studying with Harvey Sollberger.

Mark Sparks '82 has been principal flutist of the St. Louis Symphony since 2000. A frequent guest at summer music festivals and orchestral training programs, Sparks spends his summers at the Aspen Music Festival and School, where for 16 years he has been an artist-faculty member and co-principal flute of the Aspen Chamber Symphony and Festival Orchestra. He enjoys presenting recitals, performs the occasional concerto, and has recorded several solo CDs on the Summit, Decca, Telarc, and Sony labels.

Patricia Spencer '65 is flutist with the Naumburg Award-winning Da Capo Chamber Players. A recent high point of her solo career was last month's New York premiere of Elliott Carter's *Flute Concerto*. Other historic premieres have included Karlheinz Stockhausen's "flute opera" *Kathinkas Gesang* (U.S. premiere), Harvey Sollberger's groundbreaking *Riding the Wind*, Shulamit Ran's concerto, *Voices*, and Thea Musgrave's *Narcissus* (U.S. premiere), now a modern classic.

Nicholas Underhill, pianist/composer, holds a master's degree in piano from the New England Conservatory of Music. He has performed solo recitals in Carnegie Recital Hall and Merkin Concert Hall. Underhill has taught piano at Mount Union College and Hiram College, and has performed on numerous occasions with the Cleveland Ballet Orchestra. He currently teaches composition at Cleveland State University.

Jed Wentz '81 received a bachelor's degree from the Oberlin Conservatory of Music, a master's degree from the Royal Conservatory of the Hague, and his doctorate degree from the University of Leiden. He founded and has performed extensively, both as flutist and operatic conductor, with the early music ensemble *Musica ad Rhenum*, with whom he has recorded more than 30 CDs of 18th-century repertoire. Wentz teaches at the Conservatorium van Amsterdam.

Webb Wiggins, recognized and lauded internationally for his innovative and musical continuo realizations, has performed and recorded with many ensembles, including the Folger Consort, Dryden Ensemble, Kings Noyse, Chatham Baroque, Hesperus, Oberlin Baroque Ensemble, Catacoustic Consort, Baltimore Consort, Apollo's Fire, Smithsonian Chamber Players and Orchestra, Atlanta Symphony Orchestra, National Symphony, and the Baltimore Chamber

Orchestra. Wiggins is associate professor of harpsichord at Oberlin Conservatory of Music and serves on the faculty of the Oberlin Baroque Performance Institute and the Amherst Early Music Festival. For over fifteen years, Wiggins was coordinator of the early music program at the Peabody Conservatory of Music. His recordings can be heard on the Dorian, EMI, Bard, Smithsonian, and PGM labels.

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Program cover design by Jeremy Burnham