

## ABOUT

and the Saint Louis, New World, Baton Rouge, Colorado, Honolulu, Kansas City, Oregon, New Haven, and Wichita Symphony Orchestras. He is a member of the Oregon Ballet Theatre Orchestra, Oregon Bach Festival, Eugene Symphony Orchestra, OrchestraNext, Cabrillo Festival of Contemporary Music (CA), and Music on the Hill (RI). He has performed in backup groups for such diverse artists as Michael Brecker, Victor Borge, Garrison Keillor, Luciano Pavarotti, Tony Bennett, The Moody Blues, and Peter Schickele. Vacchi has been a featured soloist in works by Haydn, Mozart, Strauss, J.S. Bach, Vivaldi, Lindpaintner, Jurriaan Andriessen, Michael Daugherty, Walter Hartley, Ellen Taaffe Zwilich, Walter Mays, and Peter Hope. An advocate of new music, Dr. Vacchi has performed more than 400 recently composed works, including 118 premieres. A member of the Oregon Wind Quintet, he also performs with Douglas Detrick's AnyWhen Ensemble, which features contemporary improvisation and jazz chamber music. Vacchi maintains interests in instrument collecting and early music, performing on dulcian, rackets, Baroque, Classical, and French bassoons. He has performed throughout the west coast as a Baroque bassoonist, including appearances with the Portland Baroque Orchestra, Vancouver's Pacific Baroque Orchestra, and members of Seattle Baroque.

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**Season 114, Program 43**



UNIVERSITY OF  
OREGON

# SCHOOL OF MUSIC AND DANCE

GUEST ARTIST

**William Ludwig**, bassoon

*with*

**David Riley**, piano

**Michael Seregow**, piano

**Steve Vacchi**, bassoon

**Beall Concert Hall**

Monday, January 26, 2015 | 7:30 p.m.



**Sonata No. 1 in e minor, op. 38** (1865)

Allegro non troppo  
 Allegretto quasi Menuetto  
 Allegro

Johannes Brahms  
 (1833-1897)

David Riley, piano

**Sonatine for bassoon and piano** (1995)

Michael Seregow, piano

Olav Berg  
 (b.1949)

## INTERMISSION

**Concerto in F for two bassoons  
and orchestra** (ca. 1790)

Allegro moderato  
 Andante grazioso  
 Finale

Johann Baptist Wanhal  
 (1739-1813)

Steve Vacchi, bassoon  
 David Riley, piano

**Sonatine-Tango** (1984)

Violent et animé  
 Scherzando  
 Tempo de Sarabande  
 Vivace

Pierre Max Dubois  
 (1930-1995)

Michael Seregow, piano

Dean Kramer and Mark Westcott, and he has played in numerous master classes for such artists as Emanuel Ax, Antonio Pompa-Baldi, Angela Hewitt, and John Perry. Seregow appears frequently as a collaborative pianist, and in the summer of 2011, he was invited to attend the prestigious Music Academy of the West as a Collaborative Piano Fellow on full scholarship.

**Steve Vacchi** is professor of bassoon at the University of Oregon, where he also coordinates the chamber music program and serves as woodwind area chair. His teachers have included C. Robert Reinert, Rebecca Eldredge, Matthew Ruggiero, K. David Van Hoesen, Stephen Maxym, Frank Morelli, and William Ludwig. He holds degrees in performance from the Eastman School of Music (B.M. with high distinction/Performer's Certificate), The Hartt School (M.M.), and Louisiana State University (D.M.A.), where he held a Board of Regents Fellowship. He also studied at the Yale School of Music. His dissertation is a "how-to" for bassoonists on fluttertongue and singing while playing; it focuses on five solo works requiring both techniques. A member of Pi Kappa Lambda and Phi Kappa Phi, he was formerly a faculty member at Wichita State University (KS) and the Brevard Music Center (NC). He has presented masterclasses at high schools, conservatories, and universities throughout the United States and China, and served as a faculty sabbatical replacement at Indiana University's Jacobs School of Music. Vacchi's recording credits include Argo, BMG Classics, Centaur, NMC (Israel), North Pacific, Sony Classical, Edward Hines Music, Equilibrium, 8 Bells Records, Origin Classical, Quadre Music Group, AFKA Records, PentaTone, Parma Records, Orange Mountain Music, Bridge Records, and Imagine Music. He has performed in twenty-three countries throughout Europe, the Americas, Asia, the Middle East, and the Caribbean. In the U.S., Vacchi has performed with The Florida Orchestra, Santa Fe ProMusica, the Rhode Island, Tulsa, and Rochester Philharmonics,

performing at many of North America's most prestigious venues, such as Merkin Hall with the New York Philharmonic Chamber Players, the National Art Gallery in Washington D.C., Weill Hall at Carnegie Hall, the Dame Myra Hess Series in Chicago, the Gardner Museum in Boston, the Phillips Collection in Washington D.C., the 92nd St. Y in New York City, Bellas Artes in San Juan P.R., the Ottawa Chamber Music Festival, and Salle de Concert Pollack in Montreal, among others. In 2008 he performed recitals at the Kammermusikfest Kloster Kamp in Linfort, Germany, chamber music concerts at the Oregon Bach Festival, with Kronos Quartet cellist Jeffrey Zeigler at Lake Tahoe, and was a guest artist at Stanford University as a member of the new music ensemble Beta Collide. Riley has been featured on dozens of radio broadcasts throughout North America, including NPR's Performance Today and Morning Edition, CBC National Radio, and WQXR and WNYC in New York City. Recent awards include the 2008 Canadian Independent Music Awards "Favourite Classical CD" and "Best Music" at the 2007 Silver Wave Film Festival for performances of Beethoven, Ives, and Kroll on CBC Television. Along with violinist Jasper Wood, he received the 2004 East Coast Music Award 'Best Classical Recording' for a CD of works for violin and piano of Igor Stravinsky. Other violinists with whom Riley has concertized include Juyoung Baek, Jennifer Frautschi, Ilya Gringolts, Phillippe Quint, and Giora Schmidt, along with cellists Denise Djokic and Jesus Morales, and clarinetists Alex Fiterstein and Ricardo Morales.

**Michael Seregow** is an adjunct instructor of piano and piano pedagogy at the University of Oregon, where he recently completed his doctoral studies. He has won many scholarships and awards, as well as several competitions, including the University of Oregon Concerto Competition, the Vernon L. Wiscarson Concerto Competition, and the Oregon Music Teachers Association Young Artist Piano Competition. His teachers have included

**William Ludwig** joined the faculty of the Jacobs School of Music at Indiana University as Professor of Bassoon in August of 2007 and was appointed Chair of the Woodwind Department in 2010. Previous to this appointment he had been Professor of Bassoon at Louisiana State University since 1985. For the last fourteen summers he has been in residence at the Brevard Music Center as principal bassoon of the Brevard Music Center Orchestra and artist-teacher faculty. His orchestral experience also includes principal bassoon with the Baton Rouge Symphony (1986-2007) and the Florida Orchestra (1980-1985) and recently as extra with the Los Angeles Philharmonic. A noted chamber musician he has performed in a wide variety of settings in the United States and Europe, including at the Prague Spring International Music Festival, Highlands (NC) Chamber Music Festival and Hot Springs Music Festival and with the Orpheus Chamber Orchestra, Timm Wind Quintet and Ars Nova Wind Quintet. He was artist-in-residence at the State University of New York-Stony Brook Department of Music from 1989 to 1994 concurrently with his LSU appointment and taught at the University of South Florida from 1979 to 1985. He holds degrees from Louisiana State University and Yale School of Music and had the privilege of studying with John Patterson, Sol Schoenbach, Leonard Sharrow, Bernard Garfield and Arthur Weisberg.

Reviews of Mr. Ludwig's performances attest to his vibrant and communicative style: "everything was played with fluency, virtuosity and élan" (Kansas City Times). Response to his first solo CD of transcriptions included: "Indeed, with Ludwig's incredible technique, beautiful tone, and warm phrasing, they all sounded convincing in this new 'guise'...This is a convincingly impressive album, the work of a master bassoonist" (*The Double Reed*). One reviewer described a concerto performance as "the kind of performance that reawakened one's

imagination to the rich possibilities the instrument can have” (Baton Rouge Morning Advocate).

He is sought after to present master classes at many universities and colleges, including the Glenn Gould School in Toronto in November 2010. Other master classes given include the University of Southern California, New England Conservatory, Eastman School of Music, University of Georgia, University of Illinois, Florida State University, University of Michigan, Michigan State University, and Cincinnati College-Conservatory. One host professor commented: “Your class certainly was one of the best we have had. Your ability to get quick results from my students was impressive.” Additionally, he has been an invited performer to numerous International Double Reed Society Conferences in this county and in Europe. In addition to his orchestral and chamber music performances at Brevard Music Center each summer, his most recent activities include featured performances with the IU Wind Ensemble in November 2012 (Wilson, *The Avatar*), the US Coast Guard Band in March 2012 (McCarthy, *Chamber Symphony No. 2*), at IDRS 2010 and 2014, with the IU New Music Ensemble in October 2010 (Hersant, *huit pièces pour basson et ensemble*), with the Indianapolis Chamber Orchestra as substitute principal bassoon since 2008, with the Chicago Chamber Musicians in April 2009, and with the Cayenne Trio (Mark Ostoich, oboe and Steven Cohen, clarinet). In March 2011 he premiered a new work for bassoon, viola and double bass by IU composer David Dzubay. Additionally, he organizes and performs chamber music with Jacobs School of Music woodwind faculty and students each semester.

He has also received numerous prizes and grants, including various LSU professional development grants, the 1987 McMahan Competition (2nd prize) and the 1991 and 2001 Louisiana Artist Fellowship. Ludwig has transcribed works of Bach, Brahms, Beethoven, and Prokofiev for the bassoon. He has commissioned works for bassoon with orchestra, jazz trio, and interactive

computer and for solo bassoon and oboe/bassoon duo. His recordings include “Bach for Bassoon” with Mark Custom Records, “Rhapsody in Bassoon” with Mark Custom Records, a Brahms/Schumann/Prokofiev CD with Centaur Records, and a series of Reicha Wind Quintet recordings with the Ars Nova Wind Quintet for the Musical Heritage Society. A committed and caring teacher and mentor, his students are successful in the world of performance and secondary and college teaching. Former students are or have been members of the Los Angeles Philharmonic, Milwaukee Symphony Orchestra, Memphis Symphony Orchestra, Civic Orchestra of Chicago, “The President’s Own” Marine Band, U.S. Coast Guard Band, New Zealand Symphony Orchestra and numerous regional orchestras. His former students are or have been on the faculty of University of Oregon, University of Georgia, James Madison University, Wichita State University, University of Northern Iowa, and Dickinson State University. Mr. Ludwig’s current students regularly participate or have been accepted to summer festivals such as Tanglewood, Aspen, National Repertory Orchestra, National Orchestral Institute, Blossom Music Festival, Sarasota Music Festival, Brevard Music Center and Chautauqua. Undergraduates have gone on to such graduate schools as the New England Conservatory, Rice University, Yale School of Music, University of Michigan, University of Texas-Austin and Cincinnati College-Conservatory.

**David Riley** is associate professor and director of accompanying and chamber music at the University of Oregon, where he joined the music faculty in 2004. He holds degrees from the Cleveland Institute of Music and the Eastman School of Music, studying with Anne Epperson and Jean Barr, respectively. Dr. Riley has received rave reviews throughout the U.S. and Canada, including “Absolutely exquisite technique” (New York Concert Review), “A soloist’s dream, star quality, gifted and sensitive ...” (Billings Gazette). He has extensive experience as a professional recitalist, frequently