

NEW YORK WOODWIND QUINTET

For almost 60 seasons, the **New York Woodwind Quintet** has maintained an active performance schedule in the United States and abroad while also teaching the next generation of woodwind performers. The Quintet has commissioned and premiered over 20 compositions, some of which have become classics of the woodwind repertoire. They include Samuel Barber's *Summer Music*, and quintets by Gunther Schuller, Ezra Laderman, William Bergsma, Alec Wilder, William Sydeman, Wallingford Riegger, Jon Deak, and Yehudi Wyner. The Quintet has featured many of these in recordings for such labels as Boston Skyline, Bridge, New World Records, and Nonesuch. The Quintet's members also honor the legacy of departed members, including the late Samuel Baron, by continuing to perform his transcriptions of works such as Bach's *Art of the Fugue* and the Scherzo from Mendelssohn's *A Midsummer Night's Dream*, and the late Ronald Roseman, by performing his *Wind Quintet No. 2* and *Sextet for Piano and Winds* which was dedicated to the New York Woodwind Quintet and completed just before he died. Current NYWQ members flutist Carol Wincenc, clarinetist Charles Neidich, oboist Stephen Taylor, bassoonist Marc Goldberg, and french hornist William Purvis, all internationally recognized performers and teachers, continue the Quintet's now 15 year long residency at The Juilliard School, where they present eight seminars each year for student woodwind quintets, teach individual students, and give regular coaching sessions.

Carol Wincenc, flutist, has appeared as a soloist with major orchestras around the world and has premiered works written for her by many of today's most prominent composers. Recently written for her are ten short *Valentines* by Arnold Black, Tobias Picker, Roberto Sierra, Michael Torke, Christopher Rouse, Lukas Foss, Peter Schickele, Joan Tower, Paul Schoenfield, and Henryk Gorecki. Her recording of Rouse's work for Telarc with Christoph Eschenbach and the Houston Symphony, won the Diapason D'Or prize. In great demand as a chamber musician, Ms. Wincenc has collaborated with the Guarneri, Emerson, Tokyo, and Cleveland string quartets, and Jessye Norman, Emanuel Ax, Yo-Yo Ma, and Elly Ameling. Festival appearances include Aldeburgh, Aspen, Budapest, Caramoor, Frankfurt, Marlboro, Mostly Mozart, Santa Fe, Sarasota, Spoleto, and Trivoli. Music publisher Carl Fischer has released the Carol Wincenc "Signature Series" collection of works for flute, selected and edited by Ms. Wincenc. First Prize winner of the Walter W. Naumburg Solo Flute competition, Carol Wincenc has been a member of the flute faculty at The Juilliard School for seventeen years, and SUNY Stony Brook since 1998.

Oboist **Stephen Taylor** holds the Mrs. John D. Rockefeller III solo oboe chair with the Chamber Music Society of Lincoln Center. He is also solo oboe with the New York Woodwind Quintet, the Orchestra of St. Luke's, the St. Luke's Chamber Ensemble (where he is co-director of chamber music), the American Composers Orchestra, the New England Bach Festival Orchestra, the renowned contemporary music group Speculum Musicae, and plays as co-principal oboe with the Orpheus Chamber Orchestra.

He appears regularly as soloist and chamber musician at such major festivals as Spoleto, Caramoor International Music Festival, Aldeburgh, Bravo! Colorado, Music from Angel Fire, Chamber Music Northwest, Santa Fe Chamber Music Festival, Aspen Music Festival and Schleswig-Holstein.

Stereo Review named his recording of Mozart's "Sinfonie Concertante" for winds (Deutsche Grammophon with Orpheus) the "Best New Classical Recording." Included among his more than 200 other recordings are Bach arias with Itzhak Perlman and Kathleen Battle, Bach's Oboe d'amore Concerto, as well as premier recordings of the Wolpe Oboe Quartet, Elliott Carter's Oboe Quartet for which Mr. Taylor received a Grammy Nomination, and works of Andre Previn. He has premiered many of Carter's works including "A Mirror on Which to Dwell", "Syringa", "Tempo e Tempi", "Trilogy for Oboe and Harp"(US),"Oboe Quartet"(US), and "A 6 Letter Letter"(US).

Trained at the Juilliard School with teachers Lois Wann and Robert Bloom, Mr. Taylor is a member of its faculty as well as of the Yale School of Music, SUNY Stony Brook and the Manhattan School of Music. The Fromm Music Foundation at Harvard University awarded him a performer's grant in 1981. Mr Taylor collects and restores old wooden boats and plays on a rare Caldwell model Loree oboe.

Charles Neidich, clarinetist, is active not only as a soloist and collaborator in chamber music programs, performing with leading ensembles including the St. Louis and Minneapolis Symphonies and the Juilliard and Mendelssohn String Quartets, but also as a composer and conductor, most recently fulfilling all three roles with the San Diego Symphony. Mr. Neidich has been active in restoring original versions of works and bringing them before the public, including those of Mozart, Weber, Copland, and Schumann. He also is a leading exponent of new music, premiering works by Milton Babbitt, Elliott Carter, Ralph Shapey, and Joan Tower, among others. His own work, "Sound and Fury" for woodwind quintet and taped English Horn written in the memory of Ronald Roseman, was premiered by the New York Woodwind Quintet. Mr. Neidich's recordings are available on the Sony Classical, Sony Vivarte, Deutsche Grammophon, Musicmasters, Hyperion, Bridge, and Cobra labels. In addition to the New York Woodwind Quintet, Mr. Neidich is a member of "Mozzafiato" the noted period ensemble. He currently is on the faculties of The Juilliard School, the Manhattan School, the Mannes College of Music, and is Visiting Professor at the Aaron Copland School of Music at Queens College, CUNY.

Bassoonist **Marc Goldberg's** work as musician and educator has taken him throughout the country and around the world with a host of premiere ensembles. From 2000-2002 the associate principal bassoonist of the NY Philharmonic, Mr. Goldberg accepted the principal bassoon chair with the NYC Opera for the 04-05 season, and is currently the principal bassoonist of Lincoln Center's Mostly Mozart Festival Orchestra. He has been a frequent guest of the Metropolitan

Opera, the Boston Symphony Orchestra, the Orchestra of St. Luke's, Orpheus, and the Eos Chamber Orchestra, touring with these ensembles across 4 continents and joining them on numerous recordings. Solo appearances include performances with the Brandenburg Ensemble at Boston's Symphony Hall and NY's Avery Fisher, and performances throughout the US, in South America, and across the Pacific Rim with the American Symphony Orchestra, Jupiter Symphony, NY Chamber Soloists, Sea Cliff Chamber Players, NY Symphonic Ensemble, and NY Scandia Symphony. He has been a guest of the Chamber Music Society of Lincoln Center, the Da Camera Society of Houston, the St. Luke's Chamber Ensemble, Musicians from Marlboro, the Brentano Quartet, Carnegie Hall's Zankel Band, and the NY Woodwind Quintet, which he joined in 2005 as their newest member. For many years a member of the American Composers Orchestra, Chelsea Chamber Ensemble, and Ensemble Sospeso, Mr. Goldberg has been a champion of new music, premiering hundreds of orchestral, chamber, and operatic works over the last 20 years. Mr. Goldberg has appeared at the summer festivals of Spoleto, Ravinia, Chautauqua, Tanglewood, Caramoor, Marlboro, Norfolk, and has been associated with the Bard Music Festival since its inception, both as chamber musician and principal bassoonist of the Bard Festival Orchestra. Mr. Goldberg received his BM and MM degrees from Juilliard, where he studied with Harold Goltzer. Faculty: The Juilliard School, Mannes College, the Hartt School, SUNY Purchase, and in 2005, the newly formed Bard College Conservatory of Music.

William Purvis, who appeared as soloist with the Pittsburgh Symphony when he was eighteen years old, pursues a multifaceted career both in the U.S. and abroad as French horn soloist, chamber musician, conductor and educator. His numerous festival appearances include Norfolk, Tanglewood, Chamber Music Northwest, Mostly Mozart, Music From Angel Fire, Aston Magna, Sarasota, Salzburg, Schleswig-Holstein, Kuhmo, Båstad, Hong Kong and Kitakyushu, and the Summer Academy of the Nederlands Jeugd Orkest. A passionate advocate of new music, Mr. Purvis has recently given premieres of horn concerti by Peter Lieberson and Bayan Northcott, trios for violin, horn and piano by Poul Ruders and Yehudi Wyner, and as conductor of *Speculum Musicae*, the U.S. premiere of *Luimen* by Elliott Carter. In January of 2003 he gave the U.S. premiere of the revised version of the Ligeti *Horn Concerto*, in April of 2003 he performed the world premiere of Richard Wernick's *Quintet for Horn and String Quartet* with the Juilliard Quartet at the Library of Congress, and in April of 2004 he participated in the world premiere of Steven Stucky's *Trio for Oboe, Horn and Harpsichord* as part of the Emmanuel Ax Perspectives Series at Carnegie Hall. Other recent premieres include *Etudes and Parodies* for Horn Trio by Paul Lansky and *Consider...* for Baritone and Horn by Roger Reynolds. His recording of works of Schumann in collaboration with his wife, pianist Mihae Lee was released early in 2005, and a recording of the Lieberson Concerto (Bridge), early Renaissance works as member of The Yale Brass Trio (Summit) and the Schoenberg Wind Quintet as member of the New York Woodwind Quintet (Naxos) will be released in 2005.

A dedicated chamber musician, Mr. Purvis is a member of the New York Woodwind Quintet,

Orpheus, the Orchestra of St. Luke's, The Yale Brass Trio, The Triton Horn Trio and Mozzafiato, an original instrument wind sextet and is a frequent guest with the Chamber Music Society of Lincoln Center. He has collaborated with the Juilliard, Tokyo, Orion, Brentano, Mendelssohn, Sibelius and Fine Arts String Quartets, and has appeared as solo horn of the Chamber Orchestra of Europe with Nicholas Harnoncourt. His large number of recordings spans an unusually broad range from original instrument performance to standard solo and chamber music repertoire to contemporary solo and chamber music works, and also includes numerous recordings of contemporary music as conductor. Included in this list are Mozart Concerti and the Sinfonia Concertante KV 297b with Orpheus for Deutsche Grammophon and the Horn Trios of Brahms and Ligeti for Bridge. Formerly Professor at the Hochschule für Musik in Karlsruhe, he is currently a member of the horn faculties of the Yale School of Music where he is also Coordinator of Winds and Brass, The Juilliard School where is also Coordinator for the New York Woodwind Quintet Wind Chamber Music Seminar and SUNY Stony Brook. Mr. Purvis graduated from Haverford College with a BA in Philosophy.