

# Scott A. Bartucca, oboe

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## EDUCATION

- 2009-2012 Stony Brook University, Doctor of Musical Arts (3.99 GPA, teaching assistantship); student of Pedro Díaz
- 2003-2005 The Juilliard School, MM (3.86 GPA, teaching assistantship); student of Elaine Douvas
- 1999-2003 The Florida State University, BM summa cum laude (3.97 GPA); student of Eric Ohlsson

## PERFORMANCE EXPERIENCE

- 2016 Binghamton Philharmonic Orchestra; Substitute second oboe
- 2016 Queens Symphony Orchestra; Substitute second oboe
- 2013-2016 New York Concerti Sinfonietta; All positions
- 2009-2016 Chamber Orchestra of New York; Substitute second oboe/English horn
- 2007-2016 New England Symphonic Ensemble; All positions
- 2014 Charleston Symphony Orchestra; Substitute English horn
- 2013 All-Star Orchestra, Zorn@60; Oboe/English horn
- 2009-2012 Stony Brook University Symphony Orchestra; Principal oboe
- 2007-2009 Astoria Symphony (Queens); All positions
- 2007 New York Chamber Players; All positions
- 2006 *Little Women the Broadway Musical*, 1<sup>st</sup> National Tour; Oboe/English horn
- 2006 Key West Symphony Orchestra; All positions
- 2005 Princeton Pro Musica Orchestra; Substitute second oboe
- 2004 Festival dei Due Mondi, Spoleto Festival; Spoleto, Italy
- 2001-2003 Tallahassee Symphony Orchestra; Second oboe
- 2002 Pensacola Symphony Orchestra (FL); Substitute English horn

## COMPETITIONS/AWARDS/SOLO APPEARANCES

- 2013 Solo Recital, Opera America – The National Opera Center (NYC)
- 2010 Solo Recital, Rose Studio at Lincoln Center (NYC)
- 2002-2003 Civic Orchestra of Chicago; Associate member
- 2002 Soloist, Brevard Music Festival (winner of concerto competition), Mozart *Concerto in C Major*
- 2001/2002 Alternate winner of FSU Young Artist Concerto Competition

## PRINCIPAL TEACHERS

Pedro Díaz  
Elaine Douvas  
David James  
John Mack  
Eric Ohlsson  
Carol Stephenson  
Linda Strommen

## RESEARCH TOPICS

### *American Works for Oboe and Piano*

Surveys the repertoire for oboe and piano by American composers, and illustrates how the development of this ever-expanding body of works reflects the evolution of classical music in America.

### *Igor Stravinsky's Pulcinella: Original Composition or Artful Arrangement?*

A look at what constitutes an original composition and how that applies to Stravinsky's extensive use of Pergolesi tunes in his ballet, *Pulcinella*.

### *A Confluence of Styles*

An exploration of the effectiveness of Ralph Vaughan Williams's folk and pastoral musical language in portraying the poetry of William Blake in his *Ten Blake Songs for Voice and Oboe*.