

2017-2018

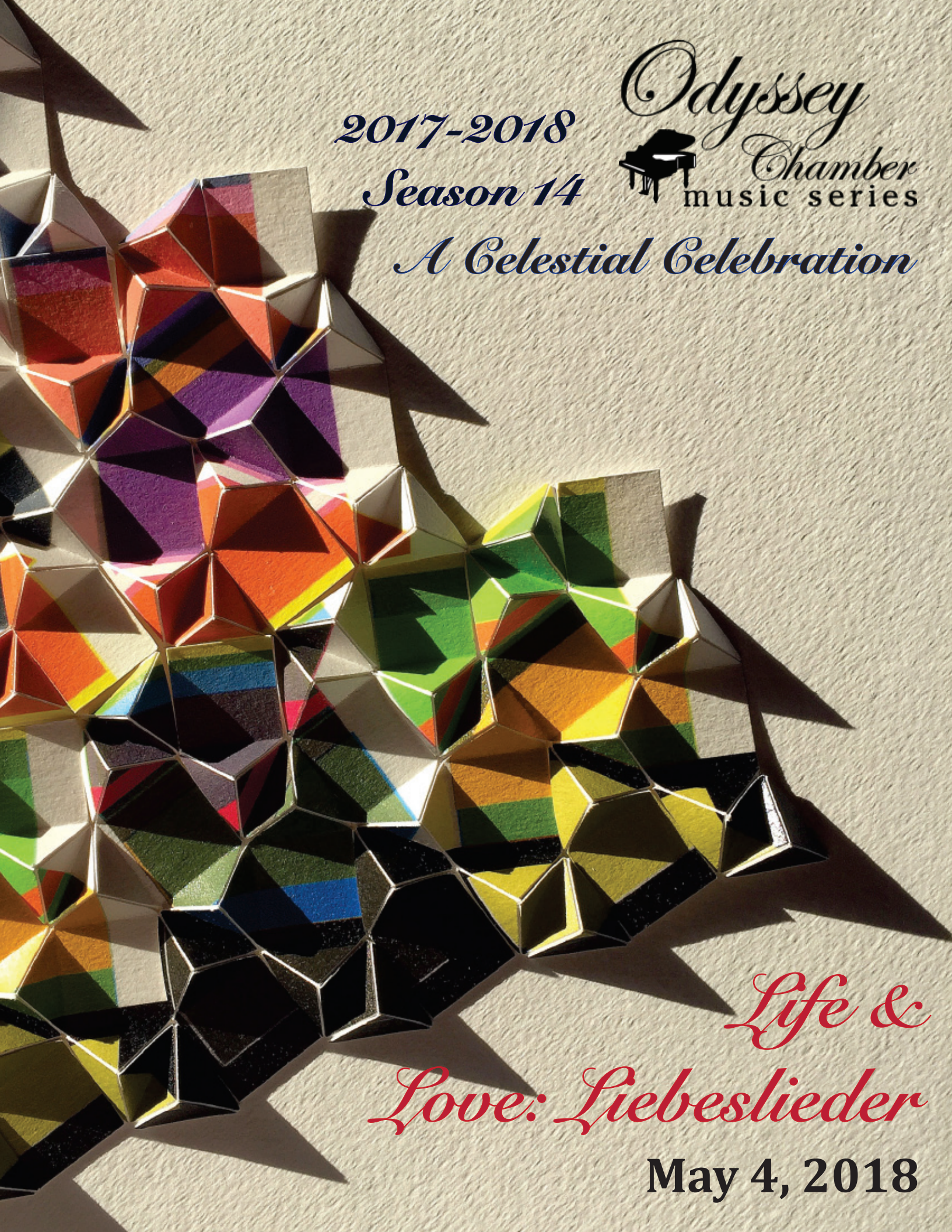
Season 14

Odyssey



Chamber
music series

A Celestial Celebration



*Life &
Love: Liebeslieder*

May 4, 2018

Odyssey
Chamber
music series
14th Season Finale

VOX NOVA



SUNDAY 3PM | JUNE 3, 2018

2:45pm Pre-Concert: Thornbrook Piano Trio




First Baptist Church
columbia

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Letter from the Executive Director

Greetings,

Welcome to the 14th season of the Odyssey Chamber Music Series. In these 14 years, Odyssey has become one of the most innovative, creative, and respected musical organizations in our community and our state. It started as a dream to begin a concert series at First Baptist Church. Clarinetist, Carina Washington and I sat down to begin thinking about what a concert series at the church might look like – we had plenty of ideas and plans, but our startup was sidetracked when new opportunities developed for Carina and her family out of state. Enter Ayako Tsuruta. Ayako had talked to Carina about the concert series and



Ayako came to my office to ask if she might help move “odyssey” forward. With that, a wonderful collaboration began. Ayako has been our Artistic Director for all 14 seasons, and First Baptist has continued to be a sponsoring organization and faithful supporter. For the many years of this collaboration, we continue to be grateful.

Arguably one of the finest chamber music series in our country, Odyssey continues to explore new ideas and create wonderful musical memories for audiences of all ages. This year, of course, is no different: we welcome back to Columbia the 2011 Grand Prize Winner of the Plowman Chamber Music Competition, the Akropolis Reed Quintet (the first time a Plowman winner has returned to perform). And Akropolis will be performing music from mid-Missouri’s very own composer, Paul Seitz. We renew a collaboration with the Missouri Contemporary Ballet with the performance of Cinderella at the Missouri Theater... we bring back our Kids@Heart: A Children’s Concert...the incredible Baroque concert returns thanks to the Paul D. Higday Mozart Trust...the Odyssey Performance Fellows return...and there are new beginnings with the addition of pre-collegiate/collegiate performances prior to several concerts, and a new partnership with mid-Missouri’s premiere acapella vocal ensemble, Vox Nova.

It will be another season to remember. We hope to see you at all of these wonderful concerts. Many thanks to all those who support the music of Odyssey; our corporate and individual sponsors, the Missouri Arts Council and the Office of Cultural Affairs – City of Columbia, the Higday Mozart Trust, and First Baptist Church. Of course, our appreciation to Ayako and the Board of Directors for their continued support and hard work.

Get ready for a great concert season!

Ed Rollins

A handwritten signature in black ink that reads "Ed Rollins". The signature is fluid and cursive.

*Executive Director, Odyssey Chamber Music Series, Inc.
Associate Pastor, First Baptist Church
President, Handbell Musicians of America*

Letter from the President

The Odyssey Chamber Music Series opens its 14th Season on August 18th to celebrate the total eclipse of the sun—a celestial collaboration of sun, moon and earth that we will greet with a live performance by five accomplished pianists playing Gustav Holst’s masterpiece “The Planets,” generously sponsored by Mizzou Advantage and the Office of Cultural Affairs. Although planetary collaborations of this magnitude rarely occur on our continent and state (it’s been 148 years), our human collaborations are just as exceptional in their power and influence.

As we embark on another extraordinary musical odyssey under the artistic direction of Ayako Tsuruta, the idea of collaboration is an important one to consider. Business, government and academia often use the term to describe a goal or a process—a common good that “lifts all boats” so to speak. In the world of chamber music, collaboration is the very essence of who we are and what we do. Much can be learned from experiencing any one of Odyssey’s live chamber performances or attending The Plowman finals!



Creative collaboration is “second nature” to our musicians and ensembles. Although the chemistry on stage may appear effortless, a lot of collective decision-making requiring a high degree of intellectual honesty, trust and respect has gone into the process. Behind inspiring performances, there are hours of rehearsals in which each player and the ensemble as whole learn, share, teach, explore, compromise and take ownership. I happen to believe that chamber players are master collaborators because they are world class listeners and observers. They have the innate ability to pick up on subtle cues, discern nuance and appreciate variation. More than anything, they are not afraid to explore the possibilities of a composition and take risks to deliver bold, breathtaking performances. We applaud them!

Like our ensembles, Odyssey, as a non-profit organization, is committed to collaboration. We know the value of working collectively with other non-profit organizations to sustain each other and to build community consensus to support the arts. We are keenly aware of the lasting gift that we make in sharing our knowledge and creating opportunities for our music students and teachers.

This is truly a season of collaboration. We are thrilled to bring the Akropolis Reed Quintet to Columbia. Winner of the 2014 Fischhoff Gold Medal and the 2011 Grand Prize at The Plowman, Akropolis is considered one of the most innovative quintets in the world today and a true leader in music education. They will be performing a world premier composition by Paul Seitz on October 13th and, as a part of Odyssey’s community outreach, they will be giving a free concert for students and conducting a professional development clinic for Columbia Public School music teachers. We also are delighted to announce that we will be partnering with the new Southside Philharmonic for our Baroque concert, which will feature the 2018 winner of the MMAMTA/Odyssey Pre-collegiate Concerto Competition—all generously sponsored by the Paul D. Higday Mozart Trust and Mid-Missouri Area Music Teachers Association. And, we are thrilled to collaborate with the Missouri Contemporary Ballet to present a special production of *Cinderella* on March 16th and 17th.

In closing, on behalf of the Odyssey Board of Directors, we thank you, our faithful subscribers and donors, our corporate and individual sponsors, The Missouri Arts Council, The Office of Cultural Affairs and our beautiful home, The First Baptist Church. You are the reason Odyssey continues to grow and thrive in bringing professional chamber music and the art of collaboration to Columbia and Central Missouri.

A handwritten signature in black ink, appearing to read "Eleanor V. Farnen". The signature is fluid and cursive.

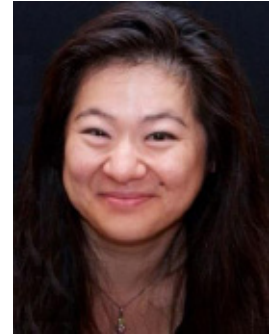
Eleanor V. Farnen
President, Board of Directors, Odyssey Chamber Music Series, Inc.
President, Strategists LLC

Letter from the Artistic Director

Dear Friends and Families of Odyssey,

Every season is an exciting, welcome challenge for me as Odyssey's Artistic Director – now in my 14th year. The responsibility of keeping your interest in our live performances as well as maintaining the artistic integrity and quality of programming is both terrifying and thrilling. Over the years, it has become a challenge I enjoy meeting.

Our new projects this season have included a celebration of the Total Eclipse with five pianos on stage, inviting back Plowman 2011 Grand Prize Winner Akropolis Reed Quintet to enjoy both their concerts and award-winning educational outreach presentations, and two performances by the MMAMTA/Odyssey Pre-Collegiate Concerto Competition winner Hazel Keithahn, one in Columbia and one a week later in Jefferson City. In addition, MOdyssey concert featured Angela Parrish, the original vocalist from the movie *LA LA LAND*, and “Cinderella” convinced Missouri Contemporary Ballet's director Karen Grundy that it is not impossible to have two dance companies AND two massive, 9-foot grand pianos on the Missouri Theatre stage – and still hold a stunning show featuring live dance with live music. Not many dance companies are left in our country where live music is ever used anymore, and I am immensely grateful that Karen keeps this tradition alive.



We enjoyed two fantastic fundraising events - “Hitting the High Notes” in October and Odyssey's debut in CoMoGives.com, a community-wide fundraiser in December. The two events brought our total funds raised this season to over \$20,000. We are very grateful for your support! Your financial contribution is essential to keep moving forward for non-profit organizations like us. Your support also includes sharing your Odyssey experiences with your friends or neighbors; through the word of mouth and with your help, we can build an even more solid foundation to continue growing. Every thoughtful gesture means a lot to us, and we are so thankful to have you in our audience tonight.

Usually our season finale in May, but this year (yet another new event!), we are delighted to present Columbia's premiere *a cappella* vocal ensemble Vox Nova in our main series, on June 3, Sunday at 3pm concert. Their concert is preceded by 2:45pm performance by the pre-collegiate Thornbrook Piano Trio. Please join us for their inspiring performances, as well as our festive Season Finale reception after the concert.

At the June concert, also find out all the details about our 15th Concert Season, including the much awaited 9th Plowman Chamber Music Competition in March 2019!

Musically yours,

A handwritten signature in black ink, appearing to read "Lynda Smith". The signature is fluid and cursive.

Artistic Director
Odyssey Chamber Music Series, Inc.

First Baptist Church of Columbia

Presents

Odyssey Chamber Music Series

Season Fourteen, Concert Eight

Pre-Concert

Friday, May 4, 2018 at 6:45pm

Piano Concerto in G Major (1929-1931)

I. Allegramente

Maurice Ravel

(1875-1937)

Holly Quist, soloist

Ross Dryer, orchestral accompaniment

Sonata in E Minor, Hob. XVI: 34 (ca. 1783)

I. Presto

Franz Joseph Haydn

(1732-1809)

Benedetto Colagianni, piano

Benedetto Colagianni is currently completing a B.M. in music composition with a piano concentration under the guidance of Dr. Stefan Freund (composition) and Dr. Peter Miyamoto (piano). He has also studied jazz performance with Hal Crook and Peter Martin and composition with Dr. W. Thomas McKenney. Ben has had his pieces premiered in many venues in Columbia, Missouri, at the Sheldon concert hall, Jazz at the Bistro, and Forest Park Jewel Box in St. Louis, and at the Eglise Saint Jacques le Majeur in the French commune of Valdeblore. His compositions have been performed by the Mizzou New Music Ensemble, members of the St. Louis Symphony, and jazz luminaries including Sean Jones, Christian McBride, and Terell Stafford. He has won several awards for his compositions, most notably first place in the 2016 MTNA Young Artists Composition Competition, and has also been recognized for his scholarly writing on the topics of Thelonious Monk and the Skandalkonzert of 1913 respectively.

Ross Dryer is a senior at the University of Missouri majoring in Piano Performance. While attending Blue Springs South High School in Blue Springs, Missouri, he competed in District and State Music Festivals and was the resident accompanist for their Symphonic Orchestra. He has accompanied for many musicals in Columbia, including *Godspell* and *Beauty and the Beast* at Maplewood Barn and *Heathers*, *Dirty Rotten Scoundrels*, and *Little Shop of Horrors* at Columbia Entertainment Company, where he is staff rehearsal accompanist. He serves as the pianist for MU's Hitt Street Harmony. He acts as collaborative pianist for numerous instrumentalists and vocalists at the University of Missouri, and will travel next week to Decatur, Illinois to accompany several singers at the National Association of Teachers of Singing (NATS) Central Region Auditions.

Holly Quist has played piano since the age of five. In 2013, she won second place in the Grand Rapids Bach Festival Collegiate Youth Keyboard Competition and was a finalist in the Western Michigan University Concerto Competition. In 2015, she was recognized as Runner-Up in the Missouri Music Teachers Association (MMTA) Graduate Honors Competition held in Cape Girardeau Missouri. Holly studied piano and chamber music at the Bay View Summer Music Festival, the Interharmony International Music Festival in Arcidosso, Italy, and the Dublin International Piano Festival in Dublin, Ireland. At Western Michigan University, Holly Quist studied under Lori Sims where she received her Bachelor of Music degree in keyboard performance. She has also studied with Yu-Lien The, Edisher Savitski, and Inesa Sinkevych. She currently studies under Dr. Peter Miyamoto at the University of Missouri where she is completing a Master of Music degree in piano performance and holds a graduate assistantship.

First Baptist Church of Columbia
Presents
Odyssey Chamber Music Series
Season Fourteen, Concert Eight

Life & Love: Liebestlieder

Friday, May 4, 2018 at 7:00pm

The Midsummer Night's Dream, Op. 61 (1826)

I. Overture

Felix Mendelssohn
(1809-1847)
arr. G. F. Kogel

Peter Miyamoto and Ayako Tsuruta, piano

Welcome, by the Odyssey Directors

Frauenliebe und leben (A Woman's Love and Life), Op. 42 (1840)

Robert Schumann
(1810-1856)

- I. 'Seit ich ihn gesehen' ("Since I saw him")
- II. 'Er, der Herrlichste von allen' ("He, the noblest of all")
- III. 'Ich kann's nicht fassen, nicht glauben' ("I cannot grasp or believe it")
- IV. 'Du Ring an meinem Finger' ("You ring upon my finger")
- V. 'Helft mir, ihr Schwestern' ("Help me, sisters")
- VI. 'Süßer Freund, du blickest mich verwundert an' ("Sweet friend, you gaze")
- VII. 'An meinem Herzen, an meiner Brust' ("At my heart, at my breast")
- VIII. 'Nun hast du mir den ersten Schmerz getan' ("Now you have caused me pain for the first time")

Julia Bentley, mezzo-soprano
Peter Miyamoto, piano

Intermission

Piano Sextet, Op. 110 (1824)

F. Mendelssohn

- I. Allegro vivace
- II. Adagio
- III. Menuetto. Agitato - Trio
- IV. Allegro vivace – Allegro con fuoco

Eva Szekely, violin
Leslie Perma, viola I
Julie Rosenfeld, viola II
Eli Lara, violoncello
Sue Stubbs, double cello
Ayako Tsuruta, piano

Concessions



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Chocolate	50¢/25¢
Cookies (upon availability).....	50¢



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katherine f. blake
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Artistic Director	Ayako Tsuruta
Odyssey General Manager	Allison Brenner
Piano Technician	Lucy Urlacher
Odyssey Engineer	Henry Stewart
Odyssey Photographer	Katherine F. Blake Photography
Volunteer Coordinator	Christine J. Nichols
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Odyssey Performance Fellows	Andrew Mahonen, Meaghan Neel

*Odyssey Performance Fellowship is generously underwritten by
Drs. Gary and Patricia McIntosh Coles and Dr. David and Nancy G. Bedan*

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anna provo
Percussionist
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Edward S. Rollins, Executive Director / Ex-Officio
Ayako Tsuruta, Artistic Director / Ex-Officio

Are you interested in Volunteering, or Getting Involved with Odyssey?
We would very much appreciate your help next season!
Please drop a message to Ayako Tsuruta at info@OdysseyMissouri.org
with your name, area(s) of interest and availability.

Frauenliebe und Leben

I. Seit ich ihn gesehen

Seit ich ihn gesehen glaub ich blind zu sein
Wo ich hin nur blicke, seh' ich ihn allein;
Wie im wachen Traume schwebt sien Bild mir vor
Taucht aus tiefstem Dunkel heller, heller nur empor

Sonst ist licht und farblos alles um mich her,
Nach der Schwestern Spiele nich begehrt' ich mehr
Möchte lieber weinen, still im Kämmerlein;
Seit ich ihn gesehen, glaub' ich blind zu sein

II. Er, der Herrlichste von allen

Er, der Heerlichste von allen,
Wie so milde, wie so gut!
Holde Lippen klares Auge,
Heller Sinn und sester Mut.

So wie dort in blauer Tiefe,
Hell und herrlich jener Stern.
Also Er an meinem Himmel,
Hell und herrlich, hehr und fern.

Wandle, wandle deine Bahnen,
Nur betrachten deinen Schein,
Nur in Demut ihn betrachten,
Selig und nur traurig sein!

Höre nicht mein stilles Beten,
Deinem Glücke nur geweiht;
Darfst mich, neid're Magd, nicht kennen,
Hoher Stern der Herrlichkeit

Nur die Würdigste von allen,
Darf beglücken deine Wahl,
Und ich will die Hohe segnen
Viele tausend Mal.

Will mich freuen dann und weinen,
Selig, selig bin ich dann,
Sollte mir das Herz auch brechen,
Brich O Herz was liegt daran?

III. Ich kann's nicht fassen, nicht glauben

Ich kann's nicht fassen, nicht glauben,
Es hat ein Traum mich berückt;
Wie hätt'es doc hunter allen
Mich Arme erhöht und beglückt?

Mir, war's er have gesprochen:
"Ich bin auf ewig dein."
Mir war's ich trauma noch immer,
Es kann ja nimmer so sein.

A Woman's Love and Life

I. Since I have seen him

Since I have seen him, I believe I am blind
Where I cast my gaze, I see him alone;
As in a waking dream, his image floats before me
Rising from deepest darkness, brighter ever rising.

All else around me is light and colorless
The games of my sisters I want to share no more,
I would rather weep silently in my chamber;
Since I have seen him, I believe I am blind.

II. He, the most glorious of all

He, the most glorious of all,
How kind, how good!
Gentle mouth, clear eyes,
Bright mind and steadfast courage,

Even as in yonder blue depths,
Bright and glorious that star,
So he is in my heavens,
Bright and glorious, sublime and far.

Wander, wander along your course,
Only to look at your light,
Only to look at it humbly,
Only to be blissful and sad!

Hear not my silent prayer,
Offered only to your happiness;
You must not know me, humble maiden,
Noble star of glory!

Only the worthiest of all
May your choice make happy
And I will bless her, the noble one,
Many thousand times

I will rejoice then and weep
Blissful, blissful I'll be then;
Even though my heart should break,
Break, oh heart, what does it matter?

III. I cannot grasp, nor believe it

I cannot grasp, nor believe it
A dream must have me bewitched,
How could he from among all others
Have lifted and chosen poor me?

It seemed to me that he had spoken:
"I am yours forever"
It seemed to me that I dream on
For it can never be this way.

O lass im Traume mich sterben,
Gewieget an seiner Brust,
Den seligen Tod mich schlürfen
In Tränen unendlicher Lust

Oh let me die in this dream,
Cradled on his breast
Let me drink blissful death
In tears of infinite joy.

IV. Du Ring an meinem Finger

Du Ring an meinem Finger,
Mein goldenes Tingelein,
Ich drücke dich fromm an die Lippen,
An das Herze mein.

IV. You – ring on my finger

You – ring on my finger
My little golden ring.
I press you devoutly to my lips
Devoutly to my heart.

Ich hatt' ihn ausgeträumet,
Der Kindheit friedlich schönen Traum,
Ich fand allein mich, verloren
Im oden undenlichen Raum.

My dream has ended
Childhood's peaceful, lovely dream,
I found myself alone and lost
In empty, infinite space.

Du Ring an meinem Finger,
Da hast du mich erst belehrt,
Hast meinem Blick erschlossen,
Des Lebens unendlichen, tiefen Wert.

You – ring on my finger
You taught me only then,
You opened to my eyes,
Life's infinite deep value.

Ich will ihm dienen, ihm leben
Ihm angehören ganz,
Hin selber mich geben und finden
Verklärt mich in seinem Glanz.

I want to serve him, live for him
Wholly belong to him,
Give myself and find myself
Transfigured in his radiance.

V. Helft mir, ihr Schwestern

Helft mir, ihr Schwestern, freundlich mich schmücken
Dient der Glücklichen heut, mir
Windet geschäftig mir um die Stirne,
Noch der blühenden Myrte Zier

V. Help me, my sisters

Help me, my sisters, kindly adorn me,
Serve me, today's fortunate one
Wind zealously around my forehead
The wreath of blooming myrtle

Als ich befriedigt, freundigen Herzens,
Sonst dem Geliebten im Arne lag,
Immer noch rief er, Sehnsucht im Herzen,
Ungeduldig den teutigen Tag.

When contented, I with a joyful heart
Lay in my beloved's arms,
He always called out, his heart filled with yearning,
Impatient for the present day.

Helft mir, ihr Schwestern, helft mir
Verscheuchen eine törichte Bangigkeit;
Dass ich mit klarem Aug' ihn empfangе;
Ihn die Quelle der Freudigkeit.

Help me, my sisters, help me
to banish foolish anxiety,
So that I may with bright eyes receive him,
Him, the source of all happiness.

Bist, mein Geliebter, du mir enschienen,
Gibst du mir, Sonne, deinen Schein?
Lass mich in Andacht, lass mich in Demut,
Lass mich verneigen dem Herren mein.

Do you, my beloved, appear to me,
Do you, my sun, give me light?
Let me with devotion, let me humbly,
Let me bow before my lord.

Streuet ihm Schwestern, street ihm Blumen,
Bringet ihm knospende Rosen dar.
Aber euch, Schwestern, grüss' ich mit Wehmut,
Freudig scheidend aus eurer Schar.

Strew, sisters, flowers before him,
Offer him budding roses
But you, sisters, I greet with sadness,
Joyfully departing from your midst.

VI. Süßer Freund

Süßer freund, du blackest mich verwundert an
Kannst es nicht begreifen, wie ich weinen kann,
Lass der feuchten Perlan ungewohnte Zier
Freudig hell erzittern in dem Aug emir.

Wie so bang mein Busen, wie so wonnevoll!
Wüsst' ich nur mit Worten, wie ich's sagen soll;
Komm und birg dein Antlitz hier an meiner Brust,
Will ins Ohr dir flüstern alle meine Lust.

Weisst du nun die Tränen, die ich weinen kann,
Sollst du nicht sie sehen, du geliebter geliebter Mann?
Bleib' an meinem Herzen, fühle dessen Schlag,
Dass ich fest und fester nur dich drücken mag,

Hier an meinem Better had die Wiege Raum,
Wo sie still verberge meinem holden Traum,
Kommen wird der Morgen wo der Traum erwacht,
Und daraus dein Bildnis mir entgegen lacht,
Dein Bildnis!

VII. An meinem Herzen, an meinen Brust

An meinem Herzen, an meiner Brust,
Du meine Wonne, du meine Lust!
Das Glück ist die Liebe, die Lieb' ist das Glück
Ich hab's gesagt und nehm's nicht zurück.
Hab' überschwenglich mich geschätzt,
Bin, übergücklich aber jetzt.
Nur die da säugt, nur die da liebt
Das Kind, dem sie die Nahrung gibt;
Nur eine Mutter Weiss allein,
Was lieben heist und glücklich sein,
O wie bedaur' ich doch den Mann,
Der Mutterglück nicht fühlen kann!
Du lieber, lieber Engel du,
Du schauest mich an und lächelst dazu!

VIII. Nun hast du mir den ersten Schmerz getan

Nun hast du mir den ersten Schmerz getan
Der aber traf.
Du schläfst, du harter, unbarmherz'ger Mann
Dem Todesschlaf.

Es blicket die Verlass'ne vor sich hin,
Die Welt ist leer, ist leer.
Geliebet hab'ich und gelebt.
Ich bin nicht lebend mehr.

Ich zich' mich in mein Inn'nes still zurück,
Der Schleier fällt,
Da hab' ich dich und mein verlor'nes Glück,
Du meine Welt

VI. Sweet friend

Sweet friend, you looked on me in wonderment,
You cannot understand how I can weep,
Let the moist pearl's adornment
With playful clarity tremble in my eyes.

How anxious is my heart, how rapturous,
If I only knew the words to tell you;
Come and bury your face on my breast,
Let me whisper in your ear all my happiness.

Know now the tears I must shed,
Should you not see the, beloved man?
Stay near my heart, feel its throbbing,
That I may hold you closer and closer.

Here by my bed the cradle shall be placed,
Where it silently conceals my lovely dream;
There will come a morning when the dream awakes,
And from the cradle your image will smile at me,
Your image!

VII. At my heart, at my breast

At my heart, at my breast,
You my rapture, my happiness!
The joy is the love, the love is the joy,
I have said it, and won't take it back.
I deemed myself so fortunate,
But I am now happy beyond that.
Only she who suckles, only she who loves,
The child to whom she gives nourishment;
A mother alone can know,
What it means to love and be happy,
Oh, how I pity the man,
Who cannot feel a mother's joy!
You dear, dear angel you,
You look at me and smile!

VIII. Now you have caused me the first pain

Now you have caused me the first pain,
How it struck me.
You sleep, you hard cruel man,
The sleep of death.

The abandoned woman stares into the void
The world is empty, empty.
I have loved and lived, I am
Living no more.

I silently withdraw into myself,
The veil falls
There I have you and my lost happiness,
You, my world!



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 in RM 134 of the Fine Arts Building*

RSVP at chosy@missouri.edu

Felix Mendelssohn:
The Midsummer Night's Dream Overture
transcribed for piano four-hands



Like Mozart, Felix Mendelssohn was an extraordinary wunderkind, already presenting a piano recital at the age of 9, composing among other works some twelve string symphonies by the time he was 12, and composing masterpieces such as his

Octet for two string quartets at the age of 16. He was born into a wealthy, extremely cultured family, his grandfather being the famous Jewish philosopher Moses Mendelssohn, and his father being a successful banker. The Mendelssohn family hosted weekly salons in which the greatest musicians, writers, artists and intellectuals of the day were in attendance.

The great Shakespeare plays were often read or even acted out in the family. In 1826, the family acquired the German translation of *A Midsummer Night's Dream* by Felix's uncle, Wilhelm Schlegel. Felix's sister, Fanny, recounted "Felix particularly made [the play] his own. He identified with all of the characters. He recreated them, so to speak, every one of them whom Shakespeare produced in the immensity of his genius." In the summer of 1826, Felix wrote to Fanny: "I have grown accustomed to composing in our garden... Today or tomorrow I shall dream there *A Midsummer Night's Dream*."

And so, at the age of 17, Felix Mendelssohn wrote another incredible masterpiece, the Overture to *The Midsummer Night's Dream*, his first concert overture. Felix and Fanny first performed the work as a piano duet, but Mendelssohn quickly arranged it in its better-known orchestral version for a premiere in February 1827. It is quintessential Mendelssohn, incorporating a virtuosic lightness that evokes the magical world of the fairies in Shakespeare's play. Mendelssohn skillfully depicts the play's other elements, including the lovers and the braying of Nick Bottom as a donkey. To this day, the overture remains one of his most popular works. Sixteen years later, Mendelssohn returned to Shakespeare's play, writing fourteen additional numbers as incidental music, including the famous Wedding March.

- Peter Miyamoto
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Robert Schumann:
Frauenliebe und Leben, Op. 42
(Text by Adelbert von Chamisso)

Robert Schumann's first twenty-three published works (Op.1 - Op.23), all the works that he wrote from 1831 to 1840, are works for solo piano. From February 1840 until the end of the year, Schumann composed nothing but songs – one hundred and twenty-seven of them. The impetus of this *Liederjahr* was his love for Clara Wieck, the great concert pianist whom Schumann had been courting. Their marriage had been blocked by Clara's father, Schumann's former piano teacher Friedrich Wieck, but after a long legal battle, the couple married on September 12, 1840, the day before Clara's 21st birthday.



Alone among Schumann's great song cycles, *Frauenliebe und Leben* (Woman's Love and Life) unfolds in a direct narrative, as the woman protagonist defines her life as beginning with her first glimpse of the man she will marry, and ending with his death in the eighth and final song. The only exception to the woman's absolute centering of her life around her husband comes with the birth of a child. The text is undoubtedly the relic of a time when a more Victorian outlook prevailed, and seems outdated in today's more gender equitable society. It should be pointed out that even in Schumann's day, the outlook would have been far from universally accepted, and perhaps the woman's feelings are no less exaggerated than those of the suffering male protagonists in cycles such as Schumann's *Dichterliebe*, Op. 48.

Regardless, Schumann illuminates the text with some of his most beautiful writing. In an idea that is copied from Beethoven's *An die ferne Geliebte*, the great song cycle that Schumann also quotes in the sixth song of the cycle, the unity of the work is enhanced with the entirety of the first song repeated at the end without the singer.

- Peter Miyamoto
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Program Notes

Felix Mendelssohn: Piano Sextet in D Major, Op. 110 (1824)

Within a period of two weeks, Mendelssohn wrote the Sextet in D Major, Op. 110 for piano, violin, two violas, cello and double bass in 1824 at the age of 15. Written more as a chamber piano concerto than a piece of pure chamber music, the scoring adds a second viola to the instrumentation of Schubert's Trout Quintet of 1819, lending a darker color to the ensemble. It was written for a performance at one of the Mendelssohn family's weekly musicales, and certainly served to showcase Felix's virtuosity at the keyboard.

The work's first movement features blistering triplet runs in the piano at the end of the exposition and throughout the development, with the strings providing a dramatic dialogue above the texture. The chorale-like serenity of the second movement, with a *con sordino* timbre in the upper strings,

provides contrast. The third movement Menuet's restless atmosphere is a scherzo movement in all but name. In the finale, the spectre of Beethoven's Fifth Symphony rears its head when at the movement's conclusion, Mendelssohn reintroduces the agitated material from the sextet's third movement.

The work precedes the Octet, Op. 20 by about a year and the Overture to a Midsummer Night's Dream by about two years. It was not published during the composer's lifetime, finally being issued in the complete collection of Mendelssohn's works in 1868, leading to the work's high opus numbering.

Program Notes by Peter Miyamoto
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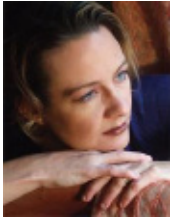
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Biographies



Mezzo-soprano **Julia Bentley** is a member of the MU School of Music voice faculty. Since completing apprenticeships with the Santa Fe Opera and the Chicago Lyric Opera, she has

appeared in leading operatic roles (Carmen, Rosina, Dorabella, Despina, and both Rossini and Massenet Cinderellas) from Anchorage to New York, and been featured as a soloist with orchestras led by George Manahan, Raymond Leppard, Oliver Knussen, Robert Shaw and Pierre Boulez. A long-time Chicago resident, she performs frequently with that city's many fine ensembles, including Contempo, the New Budapest Orpheum Society, the Rembrandt Chamber Players, Fulcrum Point, the Chicago Chamber Musicians, Chicago Opera Theater, the Newberry Consort, the Chicago Civic Orchestra, the Chicago Symphony Orchestra, Chicago Lyric Opera and the MusicNOW series at Symphony Center with conductor Cliff Colnot. She has appeared to critical acclaim at Weill Hall with Pierre Boulez as the soloist in *Le Marteau Sans Maître*, and recorded on the Albany, Cedille and Tintagel labels. Recent engagements have included performances of *La Damnation de Faust* with the Eastern Connecticut Symphony Orchestra, *Pierrot Lunaire* with eighth blackbird, *La Cenerentola* with Sacramento Opera, Berg's *Lyric Suite* with the Emerson String Quartet, and the Bach *B Minor Mass* with the Apollo Chorus as well as chamber music series in Chicago, Philadelphia, New York and the National Holocaust Museum in Washington, D.C. Prior to her arrival in Columbia, she taught voice and chamber music at the DePaul University School of Music, as well as at Concordia University, North Park University, and NIU. Ms. Bentley was a featured presenter at the NATS National Conference in 2016, speaking on the vital importance of collaboration between young singers and composers. This season includes concerts of music from her Grammy-nominated CD *As Dreams Fall Apart* (available at Cedille Records) and multiple premiers on texts by Carl Sandburg for *Ear Taxi*, Chicago's fabulous new music festival.



Regarded for thoughtful interpretations, compelling execution, and depth of understanding, cellist **Eli Lara** has been praised for creating "a sense of complete awe." As an ensemble and solo

musician, she has performed across North America, South America, Asia, and Europe. Lara is a founding member of Trio Séléné with Mingzhe Wang and Ilya Poletaev; the trio's recording of works for clarinet, cello, and piano by Fauré, Zemlinsky and Spanish composer Fernando Buide (commissioned by Séléné) is scheduled for release in spring 2018. Dedicated to promoting contemporary music, Lara has worked with many composers including Buide, Krzysztof Penderecki, Caroline Shaw, Christopher Stark, and Julia Wolfe. She has performed and/or premiered new works in numerous concerts and festivals including at the Percussive Arts Society International Convention, Berklee College of Music, Mizzou International Composers Festival, North Star Music Festival, and Summergarden at the New York Museum of Modern Art. In Fall 2016, Dr. Lara joined the University of Missouri School of Music faculty where she also performs with the Esterhazy String Quartet. She previously taught at Austin Peay State University. She graduated from Yale University where she received a B.A. in molecular biophysics & biochemistry and an M.M. in cello performance. A recipient of the C.V. Starr Doctoral Fellowship, she completed her D.M.A. at The Juilliard School. Lara performed as co-principal of the Gateway Chamber Orchestra, guest principal of the Paducah Symphony, and in the Nashville Opera Orchestra; while in the Nashville area, she also worked frequently as a studio recording musician. Highlights include recording with Willie Nelson as well as video games for *Insomniac*, *Oculus Rift*, and *Electronic Arts* including *Madden 16*. Lara has appeared on NPR, at major venues such as New York's Alice Tully Hall and London's Wigmore Hall and at festivals including Birdfoot, Kneisel Hall, Sarasota, Banff, and Festival Pablo Casals (France).



Peter Miyamoto has already enjoyed a brilliant international career,

performing to great acclaim in recital and as soloist in Canada, England, France, Germany, Greece, Italy, Poland, Russia, Serbia, Switzerland, China, and Japan, and in major US cities such as Boston, Chicago, Dallas, Indianapolis, Los Angeles, Miami, New York, Philadelphia, San Francisco, and Washington D.C. In 1990, Miyamoto was named the first Gilmore Young Artist. He won numerous other competitions, including the American Pianist Association National Fellowship Competition, the D'Angelo Competition, the San Francisco Symphony Competition and the Los

Angeles Philharmonic Competition. Dr. Miyamoto holds degrees from the Curtis Institute of Music, Yale University School of Music, Michigan State University, and the Royal Academy of Music in London. His teachers included Maria Curcio-Diamond, Leon Fleisher, Claude Frank, Peter Frankl, Marek Jablonski, Aube Tzerko, and Ralph Votapek, and Felix Galimir, Szymon Goldberg and Lorand Fenyves for chamber music. He has collaborated in performances with members of the Borromeo, Pacifica and Euclid Quartets as well as instrumentalists such as Charles Castleman, Victor Danchenko, Joel Krosnick, Anthony McGill, David Shifrin, Lara St. John, and Allan Vogel, among many others. Currently Professor of Piano at the University of Missouri, Peter Miyamoto formerly taught at Michigan State University, and the California Institute of the Arts. After serving as head of the piano faculty at the New York Summer Music Festival 2003-2015, he now teaches at the Curtis Institute of Music's Young Artist Summer Program in Philadelphia, Pennsylvania. Miyamoto has given master classes at major institutions throughout the United States as well as internationally in Canada, China, Greece, Japan and Serbia. Peter Miyamoto has released four CDs of solo piano music on the Blue-Griffin Label. More information is available on his web site, www.petermiyamoto.com.



Leslie Perna, violinist, has appeared as a teacher, performer and recording artist (Albany, Aquebis,

Berklee, Capstone, Centaur and CRI labels) across the Americas, Europe and Asia. After earning a Bachelor of Music degree from Baldwin-Wallace College Conservatory and a graduate degree from Boston University, she studied chamber music at the Chautauqua and Blossom music festivals, and with members of the Cleveland, Emerson, Kolisch and Muir quartets. Her performances have been broadcast internationally on radio and television in the Americas and Canada, including National Public Radio, public radio stations across the country, Brazil's Radio and TV MEC, and ABC's *Nightly News* with Peter Jennings. A respected artist and teacher, Perna has been a faculty member at the Tanglewood Institute, the University of Southern Maine, and Viterbo University, and has directed chamber music programs in Boston, Maine, Cleveland, Atlanta and Wisconsin. Her solo and chamber music recitals include performances in Russia, France, Germany,

Biographies

Canada, Brazil, Boston, New York, Chicago, Cleveland, and Atlanta. Ms. Perna performed throughout Japan as soloist and assistant concertmaster of the Yamagata Symphony Orchestra, and was a member of orchestras and summer festivals throughout New England and the Midwest. She has presented master classes and performances at music schools such as Florida State University, Georgia State University, Boston University, Boston College, Boston Conservatory, Berklee School of Music, and Baldwin-Wallace Conservatory. She toured North America and Europe as a member of the Artaria Quartet of Boston, selected to participate in the National Endowment for the Arts "Rural Residency" program, and named one of the ten leading young quartets by the Banff International String Quartet Competition. During the 2003-2005 seasons, she was the violist of the Da Vinci Quartet in Colorado, and faculty at the University of Denver's Lamont School of Music and Colorado College. Currently Professor of Viola and Chamber Music at the University of Missouri, Perna is violist of the Esterhazy Quartet (ensemble-in-residence at MU) and the Concordia String Trio, renowned for its performances of both standard and neglected repertoire as well as commissions of new music for the string trio genre.



Violinist **Julie Rosenfeld** is an artist of great depth and passion. As the First Violinist of

the Colorado Quartet, winner of both the First Banff International String Quartet Competition and the Naumburg Chamber Music Award within ten days in 1983, she played more than 1200 concerts, touring throughout every part of the United States and Canada, and in more than 20 other countries. Their recordings of both standard and contemporary repertoire garnered praise from critics far and wide, as has their championing of many of today's leading composers. They held residencies at Bard, Oberlin, Swarthmore and Amherst Colleges, and taught Master Classes at the Cleveland Institute of Music, the Eastman School and at Yale University, among others. In the Fall of 2014, Ms. Rosenfeld joined the faculty of the University of Missouri School of Music, and became a member of the Esterhazy String Quartet. From 2009 until 2013, Ms. Rosenfeld was Assistant Professor of Violin In-Residence at the University of

Connecticut and from 2000 to 2009 was a Visiting Professor of Music at Bard College. A native of Los Angeles, she attended the Curtis Institute, received her Bachelor of Music from the University of Southern California, and her Master of Music from Yale University. Ms. Rosenfeld has served on juries for the Astral Foundation, the Juilliard School, the Mu Phi Epsilon Foundation and for the Banff International String Quartet Competition, the Coleman Chamber Music Competition, and the Concert Artists Guild Competition, and has taught at the European Mozart Academy in Poland. She has performed at the Marlboro, Santa Fe, Newport and La Jolla Chamber Music Festivals and has appeared as a guest artist with the Chamber Music Society of Lincoln Center. She collaborated with André Previn on the West Coast premiere of his Violin Sonata and on two CDs of French chamber music for BMG Classics. She plays on a Giovanni Battista Guadagnini violin, made around 1750, and owns bows crafted in the early 19th Century by Dominique Peccatte and Nicolas Maire. Professor Sue Stubbs has been a member of the Aspen Festival Orchestra, the New Jersey Symphony, and the Kansas City Philharmonic. She is Principal Bass of the Gateway Festival Orchestra in St. Louis, and the Springfield (Missouri) Symphony. She has performed throughout the Midwest, including concerto appearances with various orchestras and recital performances in St. Louis, Columbia, Springfield, and Kansas City. She is in demand a teacher; many of her students have won awards at state and national competitions and have gone on to graduate study at such institutions as Indiana University and The Juilliard School of Music. Professor Stubbs holds a bachelor of music degree from The Juilliard School and a master of music degree from the University of Missouri-Columbia. Her principal teachers were Stuart Sankey, Gary Karr, and Eugene Levinson. Professor Stubbs is also on the faculty of the University of Missouri-St. Louis, St. Louis University, University of Missouri-Kansas City, and the St. Louis Symphony Community Music School.



Professor **Eva Szekely** has concertized throughout North America, Europe, and South

America. She has appeared on the Musique en Seine series in France and the Lambach Festival in Austria. In Brazil, she has been a regular guest artist at the internationally acclaimed Chamber Music

Festival of Pará and the Londrina Music Festival, and has presented concerts and masterclasses in all of that country's major musical centers. She has premiered works written and dedicated to her by distinguished contemporary composers including, among others, James Willey, Chester Biscardi, Erich Leitner, and Roberto Escobar. She has been heard on national radio and television broadcasts in the United States and abroad and has recorded for CRI and Albany Records. Professor Szekely received her bachelor of music and master of science degrees in violin performance from The Juilliard School, where she was a student of Ivan Galamian. She studied chamber music with Franco Gulli, Zoltan Szekely, and members of The Juilliard Quartet. She teaches violin and is first violinist of the Esterhazy Quartet, ensemble-in-residence at MU. She currently holds the Catherine P. Middlebush Chair in Fine Arts.



Pianist **Ayako Tsuruta** is Artistic Director of the Odyssey Chamber Music Series and Plowman Chamber Music Competition. As the winner of concerto competitions, she has

appeared as soloist with the Juilliard Symphony, Eastern Connecticut Symphony and Connecticut Chamber Orchestra, as well as Wallingford Symphony Orchestra in the United States, and with University Symphony Orchestra in Edmonton, Alberta. She has also performed at summer festivals in Aspen, Banff, Ravinia and Tanglewood, Meranofest and Accademia Chiagiana in Italy, and Figueira da Foz in Portugal, as well as recitals in the United States, Canada, Germany, Lebanon and Serbia. Ms. Tsuruta studied with Leena K. Crothers at the Neighborhood Music School in New Haven, Josef Raieff at Juilliard School, Claude Frank at Yale University, Maria Curcio-Diamand in England, and Marek Jablonski at University of Alberta. She has studied chamber music with Joseph Fuchs, Felix Galimir, Jacob Lateiner, and Harvey Shapiro to name a few. Ms. Tsuruta has taught as Visiting Assistant Professor at the University of Alberta in Edmonton and at the University of Missouri. She has taught at the Hartwick College Summer Music Institute and Festival and New York Summer Music Festival in Oneonta for 11 years. In Columbia, she maintains an active private studio and on occasion, coaches chamber ensembles.

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Zip Code _____

Volunteer & Get Involved!

I would like to volunteer for Odyssey to help...

- Acquire items for Fundraiser (Aug/Sept)
- Mail Plowman Brochures (Spring 2018)
- Bake and donate cookies for Concession
- Usher
- Provide services (Accounting, Legal advice)

Comments: _____

Questions? Contact (573) 825-0079 or
info@OdysseyMissouri.org

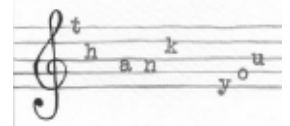
Mail to:

Odyssey

Chamber Music Series

c/o First Baptist Church

**1112 E Broadway Columbia,
MO 65201-4910**



the Music Suite

- PIANOS
- PRINTED MUSIC
- LESSONS
- INSTRUMENTS
- REPAIR
- GIFTS



Music Suite
 1906 N Providence Rd
 Columbia, MO 65202
 573-442-3040
office@musicsuite.net



The 9th annual Mizzou International Composers Festival

July 23-28, 2018 • Columbia, Missouri
 Chen Yi • Alex Mincek • Alarm Will Sound

composersfestival.missouri.edu

Mizzou New Music Initiative
 University of Missouri

SINQUEFIELD
 Charitable Foundation





2018-2019: Season 15

October 5 (Fri)*

** Date to be confirmed.*

That Promised Land: The Journey of the African American Spiritual

A special presentation and production of the musical segment beginning with field/work songs all the way to the arranged spirituals of H.T. Burleigh, Margaret Bonds, and Moses Hogan to name a few, featuring former Chanticleer member Marques Jarell Ruff and his friends.

October 12 (Fri)

Oktoberfest!

This jovial program will feature trumpet-piano duo Iskander Akhmadullin and Natalia Bolshakova, violist Marka Gustavsson from Bard College is featured prominently in a program of duo and Brahms Piano Quartet No. 1 in G Minor – which concludes with a scorching HOT barn burner, “Rondo alla Zingarese.”

December 7 (Fri)

Winter Fantasy

Rachmaninoff Suite No. 1 for two pianos with Ayako Tsuruta and Peter Miyamoto, and delightful sounds of percussionist Megan Arns and her friends.

January 12 (Sat), 19 (Snow)

Kids@Heart: Carnival of the Animals We are back & Still Free Admission!

Sponsored by the Mid-Missouri Area Music Teachers Association (MMAMTA)

February 15 (Fri)

& February 16 (Sat) in Jefferson City

Baroque Concerto

Hear the 2019 Pre-Collegiate Winner with conductor Patrick Clark, Bach Cantata with Bach Collegium Choir and Odyssey Chamber Ensemble led by R. Paul Crabb. Sponsored by the Higday Mozart Trust Fund and MMAMTA.

March 23 (Sat)

& 24 (Sun)



May 3 (Fri)

Spring Night

Cras quintet with harpist Maria Duhova Trevor and friends, and Schumann’s *Liederkreis* Op. 39 with tenor Steven Tharp and pianist Ayako Tsuruta.

June 2 (Sun)

Vox Nova

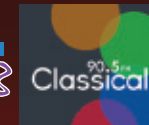
Columbia’s premiere a capella ensemble!

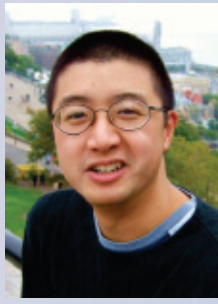
FIRST BAPTIST CHURCH

1112 E BROADWAY - COLUMBIA

WWW.ODYSSEYMISSOURI.ORG

Tickets are on sale beginning September 1 Sign-Up Online for our e-Newsletter!





Werner Sun

Statement

I am interested in how our perceptions are shaped by our innate affinity for patterns. We rely constantly on patterns and ideas developed over time that encode our understanding of the complex reality around us. But these patterns can also work against us, acting as preconceived notions that fence us in. Because of my background in physics, I tend to look for patterns everywhere, and I view them both as tools and as tethers, embodying the intimate connection between seeing and thinking.

In my work, I use geometric patterns to assemble visions of the world. I typically begin with digital photographic prints on paper, which I fold into three-dimensional structures, or embellish with drawings and embroidery, or layer into a collage. Through these manipulations, I recast my prints as image-based sculptures or as digitally-informed drawings, which can be seen as interpretations of their underlying images, just as my scientific findings are elaborations of nature itself.

Biography

I was raised in North Haven, CT, and I live and work in Ithaca, NY. After obtaining undergraduate and graduate degrees in physics, I became a research associate at the Cornell Laboratory for Accelerator-based Sciences and Education, where I am currently the IT Director. Throughout my life, science and the arts have been dual and complementary passions. My artwork has been exhibited in numerous venues in the Finger Lakes region and beyond. Apart from scientific journals, my writing and artwork have appeared in *Stone Canoe*, *Lunch Ticket*, and *Caldaria*. I have previously served on the boards of *The Upstairs Gallery* and the *Light in Winter Festival of Science and the Arts*, and I am currently on the board of the *Saltonstall Foundation for the Arts*.

www.WernerSun.com



The Odyssey Chamber Music Series 14th Season is presented by
First Baptist Church of Columbia
www.fbc-columbia.org
Complete program and additional information may be found at
www.OdysseyMissouri.org

