

Odyssey
Chamber
music series



**That Promised Land:
The Evolution of the African American Spiritual
Oktoberfest**

October 5 & 12, 2018

Octoberfest!

Brahms

Tsch
Gavrilou
Beethoven

6:45pm Pre-Concert:
Schumann & Chopin



David Colwell

Ayako Tsuruta

Iskander Akhmadullin

Natalia Bolshakova

Peter Miyamoto

Julie Rosenfeld

Marka Gustavsson

Eli Lara

7 pm

6:45pm Pre-Concert

Friday, October 12, 2018

First Baptist Church

1112 E Broadway in Columbia

\$20/\$10 Student / Free Child Under 12. More information: 573.825.0079 | www.OdysseyMissouri.org



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Letter from the Executive Director

Greetings,

Welcome to the 15th season of the Odyssey Chamber Music Series. It's amazing to think that this "odyssey" of chamber music has beautifully enhanced the musical fabric of Columbia for 15 years. We are grateful to First Baptist Church and Carina Washington for dreaming big dreams – we are grateful to Ayako Tsuruta, Odyssey's musical director for all 15 years, for her tireless and innovative leadership – we are grateful to Odyssey's Board of Directors who have helped to lead Odyssey to bigger and better years – we are grateful to 15 years of incredible performers who have inspired and challenged us – we are grateful to a whole host of volunteers who work behind the scenes to enhance each and every production – we are grateful to our numerous sponsors without whom there might not be an Odyssey – and we are grateful to those of you who attend Odyssey performances and revel in music of the highest quality.



Each of the 15 years of the Odyssey Chamber Music Series have featured explorations of new sounds and celebrations of historically wonderful music for audiences of all ages. This season is no different: the series begins with a special presentation celebrating the journey of the African American Spiritual and it concludes in June of 2019 with the premier acapella group, Vox Nova. In between we present Brahms, Rachmaninoff, Saint-Saens, Bach, Schumann, Debussy and the music of many others. There will be concerts for children, pre-concert performances, and the return of the Plowman Chamber Music Competition. All told, a season not to be missed!

The Plowman Competition returns for the ninth time – this collaboration with the Missouri Symphony, the University Concert Series, the MU School of Music and First Baptist Church, brings in some of the finest young artists in our nation, to perform for over \$10,000 in prize money. This is an event that I encourage you to attend.

Recently, I was walking down the street when I ran into a regular attender of Odyssey – they stopped me and said something like this, “we are so grateful for Odyssey – it always delivers the finest in musicianship and creativity. Thank you.” This is a discussion I have on a frequent basis with many musicians in town. So thank you for attending, and thank you for supporting this amazing musical Odyssey.

Enjoy another year of outstanding performances!

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
Past President, Handbell Musicians of America*

Letter from the President

The Odyssey Chamber Music Series reaches a milestone this year as it opens its 15th season bringing audiences and performers together to celebrate music and friendship. Chamber music, by definition, is an intimate experience—a convention that elevates small ensemble performance in settings that naturally “connect” players, audiences, instruments and voices. For 15 seasons, Odyssey, under the direction of its gifted music director Ayako Tsuruta, has brought those passionate, personal conversations to Columbia and Central Missouri at our beautiful home, the First Baptist Church. In those years, Ms. Tsuruta has taken us on an odyssey spanning three centuries of classical music from Bach, Haydn and Mozart to the modern American Soundscape, taking us across continents and cultures from South America to Africa to Asia and back home to Missouri and never forgetting to create a space for young children with Kids@Heart.



Celebrating Odyssey’s success is also a time to look ahead at the challenges and opportunities we face in growing a love for chamber music and an understanding of its value to the arts, to education and to the diversity and vitality of our community. We often hear that chamber music is dead or close to it, lacking relevance and inertia in a world that is too busy or distracted to sit still for a performance. We know that the intense competition for subscriptions, donations and funding tests even the most successful non-profit organizations. And, we recognize that without an infusion of young talent and young audiences, we simply cannot survive.

Daunting challenges? Yes. Now for the good news. We need to look no further than the Plowman Chamber Music Competition to see that there is a wealth of young, diverse talent instilling new meaning and excitement into the world of chamber music, mixing classical and modern, string, wind, brass and percussion in powerful “risk it all” performances. We need look no further than our own Pre-Collegiate Aria/Concerto Competition winner who will perform at the *Baroque Concerto* concert in February. And, if you want to have your faith restored in the timelessness of classical music, attend Kids@Heart, a free children’s concert that we sponsor every January in collaboration with area music teachers (MMAMTA).

We have young talented musicians who are eager to perform and to educate and we have an open door to developing young audiences who are just as eager to listen, to enjoy, to learn and to be inspired. But, there is a catch. As devoted subscribers, donors and audience members, we must make a commitment to nurture both—to go to them and not wait for them to come to us. It is a present-day challenge well worth our time and a legacy that will stand its test.

Our gratitude to all who have made contributed to Odyssey over the years. Your enduring support and generosity are the reason we can proudly say *welcome to the 15th Season of the Odyssey Chamber Music Series!*

A handwritten signature in cursive script, reading "Eleanor V. Farnen". The signature is written in dark ink on a light background.

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

Letter from the Artistic Director

Dear Musical Friends and Families,

It gives me immense pride and joy to present this year's Odyssey season. It features some of the most inspired repertoire assembled presented by some of the best musicians in Columbia, and including performing artists from across the country in the 9th Plowman Chamber Music Competition & Festival.

The 15th Odyssey Series begins with a new endeavor: an outlining of the evolution of Black Spirituals as co-curated by Marques Jerrell Ruff and Dr. Maya C. Gibson. This presentation was Marques' idea. Because of his prestigious background with the vocal group Chanticleer, I initially approached him with the idea that he might come in to sing a set of lieder or Gershwin songs. (I hope here will be another time for this, Marques!) While it is unusual for Odyssey to dedicate an entire concert to one genre, I strongly felt dedicating an evening to the important genre of music was merited.



Marques and I both grew up in Connecticut. Connecticut is where I grew up listening to spirituals for the first time on the radio, sung by Kathleen Battle, Barbara Hendricks, Jessye Norman, and later Ella Fitzgerald, thinking just *how* incredibly gorgeous these songs were. It calmed me from highly stressful situations both at home and at school, and provided immeasurable solace when I was depressed – quite a lot, back in those angst-ridden teenage years. The way spirituals touches my soul is no different from the how incredible classical art songs inspire me.

So thank you, Marques, Jolie, Maya, Brandon, Paul, and all those who performed tonight. Thank you, Pastor Clyde Ruffin and the Second Missionary Baptist Church, for allowing us into your church for this production. Thank you Universality Unitarian Church of Columbia, for providing food and drinks for the reception. Thank you, Ed Rollins and First Baptist Church of Columbia – you are truly a unifier in our community.

Finally, thank YOU all for coming tonight. We are thrilled to be able to share this profound musical experience and spiritual journey with you.



“Oktoberfest” is a fall festival – specifically, a *beer* drinking fall festival – that takes place in Munich, Germany in late September to early October. Did you know that in Missouri, there is a *series* of Oktoberfests lined up? It's not too late to catch some if you are interested: Hermann Oktoberfest (Oct 5-28), Oktoberfest in Cole Camp (Oct 13), and 7Cs Oktoberfest in Walnut Grove (Oct 14).

While I appreciate fine liquor, I do not consider myself a drinker – however, I have always loved the jolly atmosphere that come along with the festivities. It is with this in mind that I began to compile a program surrounding guest violist Marka Gustavsson.

I heard Marka Gustavsson live for the first time when Peter Miyamoto and Julie Rosenfeld went on a concert tour that led to making of the CD recording in March/April 2017. I loved everything about Julie and Marka's performance of Ernst Toch, and told myself that I would love to hear this work again if I ever had the chance. Brahms' Piano Quartet No. 1 was a natural collective choice by the players tonight, which gave me the idea for tonight's underlying theme: A bit of wild musical festivities with longtime friends.

Letter from the Artistic Director

When I think of Fall, I think of brass instruments (hunting calls) – which is why I have invited Iskander and Natalia to perform tonight. Gavrilov's *Dyptich* is truly an intriguing work. I always imagine the opening of this work is quite similar to the autumn rays of sun, beautiful and stunning – that soon will tell looming, darker tales...

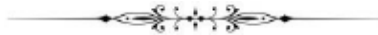
Programming David Colwell was somewhat serendipitous. You may recall his incredible Odyssey début in May 2008 with Bartók, Chausson and Ravel's *Tzigane*? He has been a longtime friend since our days at the University of Alberta, now some 20 years ago. He recently reached out to let me know that he is passing through Columbia, because he has been appointed a faculty position at the University of Kansas in Lawrence. I was out of town then, but I wanted to bring him back to play as soon as I could – luckily, he was available and willing to perform tonight!

Oktoberfest originated in 1810 today, on October 12, to celebrate the royal marriage of Crown Prince Ludwig to Princess Therese of Saxony-Hildburghausen in Bavaria. Please join our annual Fall Reception in the foyer after the concert, and celebrate with us 15 years of musical partnership with First Baptist Church, with the people of Missouri, and longtime friends and families. *Prost!*

Gratefully,



Ayako Tsuruta
Artistic Director, Odyssey Chamber Music Series, Inc.



Save the Date

A Joint Piano Recital featuring select students of Ayako Tsuruta

October 20, 2018
Saturday at 3 p.m.

Whitmore Recital Hall
The MU School of Music in Columbia

FREE ADMISSION

**Aug 20 at 1:01pm
Happy Birthday, Ol' Clark**

Sutu Forte called a month ago and said there would be a very important board meeting of the social action group, "It's Our Wild Nature," and as a board member, my presence was needed.

The date: August 18. I was already scheduled to be the docent at the Rocheport Historical Museum at 1 p.m., then on to the meeting of the Noble Court Neighborhood Association at 4:30 p.m.

My answer: "I can meet between 11 a.m. and noon – not later than 12:15 p.m."

"That's enough time to do our business," Sutu replied. "The meeting will be in my studio. See you there – and don't forget."

Come Friday last, a reminder call from Sutu: "We're planning on you being with us from 11 a.m. till noon tomorrow. Don't be late."

I really felt like saying "No," but Sutu, as always, would not take "no" for an answer – so why bother. Just show up.

And show up I did at 10:55, only to find there was not a parking place for two blocks. Suddenly, Sutu appeared from nowhere and pointed me into her driveway, which had been blocked.

When I opened the door to her studio, I was greeted by an overflow crowd, led by my favorite Dixieland Band, singing "Happy Birthday to You."



I should have known it would happen. After all, it was my 86th birthday anniversary – and Sutu doesn't forget such events. She, Irene Haskins and Amy Chow honored Ol' Clark when he turned 80. Evidently, Sutu felt it was time for an encore.

The packed house – birders, IOWN board members, musicians, neighbors, Patreon patrons, old friends all – brought tears to this old guy's eyes. He enjoyed a couple of numbers by Sutu's quintet of the area's best before getting the courage to speak without breaking up.

Not everyone is so honored by such a cross section of our diverse community.



Image of Ol' Clark blowing out candles on birthday cake.

Sutu's quintet has no peers when it comes to New Orleans music. Missing was a trumpet, but no one noticed when Rich Beckett, whose "licorice stick" is the best since Benny Goodman, led off and was followed by Jeff England on the slide trombone, Jonathan Keys' perfect double bass, Derrick Enyard's drums and vocals – all tied together by Sutu on the 88 keys.

Their Dixie Land jazz had Ol' Clark's recently replaced left knee dancing to the New Orleans sound.

Happy birthday, indeed!!

It was not a day totally devoted to the more "mature" crowd. Two youngsters I expect to perform at my 100th anniversary brought down the house.

Four-year-old Olivia Enyard did her personal rendition of "Happy Birthday" and later joined her dad for a duet.

Olivia quickly joined with Teeney Franck for dancing lessons after Teeney, an 11-year-old sixth-grader at Jefferson Middle school, gave notice that her voice, her stage presence, her self-confidence and her sense of dance project a bright future.

She has already found that there is no microphone she doesn't like. For that matter, Olivia Enyard has no fear of microphones, either.

What a thrill to be the reason for the young and old to come together for an hour in Sutu's studio – a place where the two of us have rehearsed presentations for the past decade that proved that old guys with no musical ability can use their voices, made strong by calling balls and strikes and outs, to produce applause, provided they have Sutu's piano accompaniment.

Our hour together brought back memories of story poems and some original work we did in the past – "Casey at the Bat," "Night Before Christmas," "Gunga Din," Edgard Allen Poe's powerful "The Bells," "Frankie and Johnnie," "Barefoot Boy," "Trees," "Cremation of San McGee," "Yarn of the Nancy Belle," – and original works such as "Marshfield Tornado,"

"The Duel Between Blind Boone and Blind Tom," "The Plight of the Monarch Butterfly" and new lyrics for "Claire De Lune."

It was easy to write the words and to present them with Sutu filling in between your words with music off the cuff that highlighted the spoken word.

The power of her improv for the "Marshfield Tornado" and Poe's "Bells" are among the best things she has done in her half-century as a keyboard superstar.

Maybe we can celebrate Sutu's birthday anniversary by a reprise of some of the above.

One of the well-wishers Saturday was Joyce Hulett, a native of Gilliam who attended the same country school as Steve McQueen and has now outlived every cat with nine lives.

Joyce, voted Columbia's No. 1 volunteer for at least a decade, has survived a series of health issues only to emerge seemingly stronger than before. She enjoyed the band at least as much as I. Her presence made Ol' Clark's day.

Finally, the day was made even more precious by the notes and cards from many in attendance. One, in particular, hit home.

Derrick Enyard, who Sutu had introduced to the world as a drummer, has had a dream of forming his own group. When we crossed from time to time, I would encourage him to use his vocal talents as well and let me know when the group was ready. Two years passed. I nagged.

Then he said: "I'm in business."



Image of Derrick Enyard greeting Ol' Clark on Saturday.

It was my pleasure to schedule his group twice at the Boone Piano Concert Series and it was a thrill to see him emerge as one of central Missouri's premier leaders.

His written comment Saturday – which touched this ol' man deeply: "My favorite Bill Clark moment is knowing that there's someone who believed in what I do, pushing me to do more and believe in myself."

It was a perfect birthday memory.

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Second Missionary Baptist Church

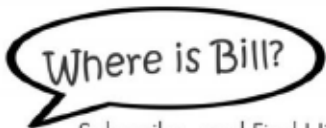
407 East Broadway

Columbia, Mo

"Make a joyful shout to God, all the earth! Sing out the honor of his name and make his praise glorious." Psalm 66:1-2



Rev. Clyde L. Ruffin, Pastor



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By Bill Clark

Aug 27 at 1:01pm
From "A Musical Review and a 99th Birthday Party"

WALTER ROLLEY, JR. IS TURNING 99



(Image of Councilman Clyde Ruffin presenting plaque to Walter Rolley, Jr. from Columbia Missourian).

Walter, remember, was honored in May, 2017, when he walked across the stage to receive his honorary diploma from Douglass High School 80 years late.

Walter should have been a 1937 graduate of Douglass High, but dropped out to work, then see service in World War II, a member of a segregated all-black unit.

His daughter, Madeline Rolley, felt her dad needed to get that diploma, so she began an effort that reached fruition first in December, 2016, when it was announced Walter would be honored at the Boone Home by both the City of Columbia and the Columbia Board of Education.

He received a copy of his diploma and a medallion on what was Walter Rolley Jr. Day – plus a proclamation from the City of Columbia presented by First Ward Councilman, Clyde Ruffin.

Now Walter is back in the spotlight. His daughter has arranged for his 99th birthday anniversary party to be Saturday, September 1, at the Columbia Labor Temple, 611 North Garth Avenue. The party begins at 3 p.m. and lasts until 7 p.m.

Consider this your invitation in case you didn't receive one through the mail.

I'll see you there.

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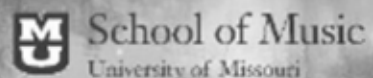
Faculty Recital

Schubert: Winterreise

Steven Tharp, tenor
Janice Wenger, fortepiano
Judith Mabary, lecturer

Sunday, October 7 | 3 PM
Whitmore Recital Hall

\$5 Admission, MU Community Free with ID
mus.c.missouri.edu



First Baptist Church of Columbia and Second Missionary Baptist Church

Present

Odyssey Chamber Music Series

Season Fifteen, Concert One

That Promised Land:

The Evolution of the African American Spiritual

Friday, October 5, 2018 at 7:30pm

Second Missionary Baptist Church

Program*

Origins

Jubilee

Narration: From the Ancestors

Steal Away

Listen to the Lambs

Ring Shout

Trad. Spiritual

R. Nathaniel Dett

Promised Land Chorus

The Great Migration

Deep River

Didn't My Lord Deliver Daniel

Narration: As the Spirit Moves

Scandalize My Name

H. T. Burleigh

E. Boatner

Trad. Spiritual Adaptation

arr. by H. Johnson

Intermission

The Great Awakening

Ride on King Jesus

He's Got the Whole World in His Hands

Walk With Me

H. Johnson

M. Bonds

arr. B. Boyd

Sankofa

Lord, How Come Ye Here

Narration: Sankofa: Go Back and Get It

Great Day

Trad. Spiritual

Trad. Spiritual

Promised Land Chorus

**Order subject to change.*

Jolie Rocke Brown, soprano • Marques Jerrell Ruff, bass baritone
Brandon A. Boyd, piano • Maya C. Gibson, narrator • R. Paul Crabb, conductor

Please join the performers at the reception after the concert,
sponsored by the Unitarian Universalist Church of Columbia.



In gratitude

Special thank you to the following people for making this production possible:

- Associate Pastor Edward S. Rollins and First Baptist Church of Columbia, for 15 years of unwavering support for Odyssey – which is why productions like tonight is possible.
- Pastor Clyde Ruffin and the staff at the Second Missionary Baptist Church for sponsoring our event tonight, even at the height of the wedding season.
- Unitarian Universalist Church of Columbia for your support for Marques and the reception tonight.
- Odyssey Board members and staff, who invest relentless hours at every production.
- Dr. R. Paul Crabb and the University of Missouri: School of Music – without whom we would not have Marques Jerrell Ruff here today in Columbia.
- Jolie Rocke Brown for traveling all the way from Texas to share your talent and stories with us.
- Dr. Brandon Boyd and Dr. Maya Gibson for contributing your ideas, time and energy.
- Many thanks to the singers in the Promised Land Choir tonight from MU and Lincoln!
- And finally, Marques Jerrell Ruff – for entrusting your vision with Odyssey tonight; we are truly honored.

Odyssey Staff & Volunteers

Executive Director	Edward S. Rollins
Artistic Director	Ayako Tsuruta
Odyssey General Manager	Allison Brenner
Assistant to the Artistic Director	Maryssa Rigdon
	<i>Intern from the MU Trulaske College of Business and Office of Service-Learning</i>
Odyssey Engineer	(Vacant)
Odyssey Photographer	Katherine F. Blake Photography
Volunteer Coordinator (Plowman)	anna provo
Cover Art	Naomi Sugino Lear

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anna provo
 Percussionist • Columbia Public Schools

Program Note

Welcome to *That Promised Land: The Evolution of the African American Spiritual*. The concept for this concert was born of a desire to educate and showcase the spiritual music of the African American, showing its evolution from the cotton fields of the Agrarian South, all the way to the stage of Carnegie Hall. In the beginning, Shouts, Field Hollers, and Work Songs not only provided a rhythm and pacing for our ancestors who worked tirelessly under the blazing sun, but they also offered a creative and emotional outlet for enslaved people who were trapped in a social condition that no human being should experience—because of their skilled labor, strength, and the color of their skin. From there, the spiritual came to the forefront not just as a means of communication on the Underground Railroad but also as an act of worship and praise to a God who, as He had with the children of Israel, promised to “Let His People Go.”

Until the Civil War, the spirituals were a true folk music transmitted orally and existing only in live-bodied performance. Indeed, not until white northern abolitionists visited the south and were exposed to slave culture were some of the songs written down in Western musical notation, which was an inaccurate means of acquiring them. One of the first publications, *Slave Songs of the United States* (1867), written by William Francis Allen, Lucy McKim Garrison, and Charles P. Ware says as much when they apologize for not being about to capture “the odd turns made in the throat, and the curious rhythmic effect produced by single voices chiming in at different, irregular intervals.”

The spirituals became internationally known in the 1870s when the Fisk Jubilee Singers of Fisk University in Nashville, TN toured the U.S. and Europe. The Fisk Jubilees are the earliest established troupe among the number of Historically Black Colleges and Universities (HBCUs) that sprang up after the Civil War. The Fisk Jubilees initially went on tour to help the university with fundraising efforts. They failed to turn a profit, however, until they added spirituals to the program. These arrangements of African American folk songs gave rise to the arranged concert spiritual. The group’s financial success encouraged other HBCUs to follow suit with their own Jubilee singing troupes.

The turn of the 20th century brought even more developments in the evolution of the spiritual, including instrumental arrangements, and art songs for solo voice and piano accompaniment. In particular, Henry T. Burleigh’s and Margaret Bonds’s art song spirituals became standard fare for concert artists, notably Roland Hayes, Paul Robeson, and

Marian Anderson. Compositional developments of the spiritual continued into the Harlem Renaissance, as African American composers trained in the Western tradition composed orchestral arrangements inspired by spirituals. The love for spirituals continued throughout the 20th century and continues even today, exemplified by composers’ fascination with the raw materials of African American folk music—returning again and again to this wellspring as inspiration. This can be seen most especially in choral music such as *The Oxford Book of Spirituals* (2002), which was edited by Moses Hogan but also certainly in other genres of Black music. Another way of saying this is to say most simply that the spirituals endure.

American music is unique in that it essentially represents a melting pot, if you will, of cultures converging to create new sounds. The expressive freedom that we hear in this music, from which an American sound emerges, is as much European as it is African American. Often when we think of American music, styles such as Blues, Jazz, Gospel, and Hip Hop come immediately to mind, however, upon closer examination we find that these styles all share a common denominator with their foundations in Black musical expression. In other words, it is Black folks’s improvisatory-based styles of singing that laid the foundation for many of these genres to emerge.

The story of the spiritual music is not one solely of Black music, but it is very much a story about American music. Historically, it was a music shared by white abolitionists who worked shoulder to shoulder to ensure that the evil clutches of slavery would never again separate loved ones from each other by tearing Black families apart. The electrifying high notes, deep indiscernible moans, and jubilant nature of this music not only speaks to a time of tragedy and triumph, but also to the will and resolve of Black people who, no matter what and at any cost, sought to be recognized as equal and free American citizens. So, we present this concert tonight in the hopes that you will be moved and uplifted emotionally, spiritually, and mentally, prompting your physical movement to go out into the community and continue the work of equality and justice for all.

As one religious Black music scholar, Dr. Mellonee Burnim put it, “To sing the spiritual was to wage systematic warfare on the institution that imposed the chains of bondage. To sing the spiritual was to be free.” We can think of no better way than this to encapsulate the fervor and passion we have for the spirituals.

Note by Marques Jerrell Ruff
And Dr. Maya C. Gibson

Biographies



Brandon A. Boyd is the Assistant Director of Choral Activities and Assistant Professor of Choral Music Education at the University of Missouri, where he conducts the Concert Chorale Men's Ensemble. In addition to his conducting duties, he teaches undergraduate and graduate

courses in conducting and choral music education. Boyd appears regularly as a conductor, clinician, composer in residence, collaborative pianist, and presenter for conferences, conventions, collegiate choirs, church choirs, and choral festivals. As a proponent of choral singing to build community, Dr. Boyd's research interests include organizing choirs for the homeless, identifying the social and physical effects of choral singing on senior citizens, and creating authentic field experiences for music therapy and choral music education students. For three years, Dr. Boyd co-directed three choral community partnerships in Florida: The Tallahassee Senior Choir, Raa Middle School Partnership Choir, (university students and middle school singers) and the MTC Women's Prison Glee Club (university students singing with women housed in a correctional facility). Brandon Boyd was recently invited by the Santa Fe Desert Chorale to serve as Composer-in-Residence and Community Engagement Leader for their program Giving Voice to the Voiceless. The Chorale premiered Boyd's commissioned work, *I Search*, during their 35th Anniversary of the Summer Justice Concert Series where he served as assistant conductor, pre-concert lecturer, and guest pianist. Boyd set to music a text written by "Poet V", a young participant in the Voces de Libertad program at the Santa Fe County Youth Development Center. His duties also included organizing and conducting the Interfaith Community Shelter Street Choir, thus creating a safe place for men, women, and children experiencing homelessness within the Santa Fe community. An active composer and arranger, his music is sung regularly by ensembles throughout the United States and abroad. In 2018, Hinshaw Publishing Company will debut the Brandon Boyd Choral Series, and his music also appears in GIA Publications catalog. Boyd holds two degrees from Florida State University (Ph.D. in choral music education and M.M. in choral conducting) and earned a B.S. in music education (emphasis in piano) from Tennessee State University. He is a proud member of the American Choral Directors' Association (ACDA), National Association for Music Education (NAfME), National Association of Negro Musicians (NANM), American Guild of Organists (AGO), and Chorus America.



R. Paul Crabb, University of Missouri's Director of Choral Activities, earned degrees in Music Education, Vocal Performance, and received his Ph.D. in Choral Music Education from Florida State University. His ensembles have performed at state, regional and national conventions and have traveled extensively, performing in Mexico, Germany, Austria, Italy, Hungary, Slovakia, Czech

Republic, Russia, Bulgaria and Australia. Crabb also served as assistant conductor at the Russian/American Choral Symposium for two years where his choir was invited as the resident American choir at the Moscow Conservatory. He served for one year as a visiting professor in Salzburg, Austria, where he taught and worked with the choir of the Salzburg Cathedral. He has taught eighteenth-century music in London, England, and

studied sixteenth century polyphony in Italy with the renowned Peter Phillips. More recently he served as Guest Visiting Choral Professor at the Liszt Academy of Music in Budapest, Hungary - the first American selected for that position. In 2007 he became the first American conductor invited to lecture in the Choral Department at the University of Vienna's Universität für Musik und Darstellende Kunst, before performing and lecturing that same year in Italy and Taiwan. In 2008 Crabb accepted the position as Resident Guest Conductor of the Baroque Orchestra of Domenica Cimarosa in Avellino, Italy, where he has conducted performances in the Naples and the Amalfi Coast region for the past several years. He also accepted a position as the resident conductor for the Dante Music and Arts Festival in Nagoya, Japan during March of 2010. Most recently Crabb was awarded a research leave at MU during which he lectured, conducted and taught in Sweden while gather data on musical training in that country. Invitations he accepted during his time in Sweden include Lund University, Malmö College of Music, the Royal Conservatory in Stockholm, and the College of Music in Piteå, located near the Arctic Circle. During his leave he also presented seminars and conducting clinics in Austria, Italy and Slovakia. Invitations for 2016-2017 include China, Austria, Italy, and Gdansk, Poland, where he recently was appointed member of the guest faculty at the Conservatory of Music.



Maya C. Gibson currently teaches Humanities Sequence courses in the University of Missouri's Honors College. Her PhD is in Musicology from the University of Wisconsin-Madison, and she holds two MA degrees (one in Musicology and the other in Afro-American Studies) also from Wisconsin. She earned a double-degree (BA and B.Mus.) from Oberlin College and Conservatory where she majored in English Literature, Black Studies, and Vocal Performance. Her research interests are broadly defined and interdisciplinary; they span the gamut of various types and styles of music—from fine art to popular musics. A focal point for her is narrative—more pointedly the cultural nexus between African American writing and music. A grounding intellectual question is thus: What is the story we tell when we tell the story of Black Music? She is writing a cultural history about the life, career, and legacy of the jazz vocalist Billie Holiday with the working title *Billie's Voice*. Previously, she taught a number of courses in MU's School of Music, among them: Beethoven, the Music of African Americans, Music of the Postmodern Era, and Historical Studies in Jazz and Pop. She also taught a range of other general music courses for non-music majors. She is especially excited about a new class she will debut in Spring 2019 for the Honors College entitled, "Hot, Cool, and Free: Jazz as Music and Metaphor in the United States."



Jolie Rocke Brown is a soprano whose talents have taken her from a Carnegie Weill Recital Hall debut to spotlight performances with the Hartford Symphony Orchestra, Connecticut Opera and Houston Ebony Opera to European tours with New York Harlem Theatre, Italy's Studio Lirico, and most recently

Far North Queensland Australia. With the 2014 release of her newest CD "Rock of Ages: Hymns for the Soul", she is quickly

Biographies

gaining greater exposure as a solo artist across the US. Connecticut Women's Hall of Fame honored Ms. Rocke Brown in 2012 for her acclaim as a singer and music educator. The Amistad Center for Art and Culture housed at the Wadsworth Atheneum in Hartford, honored Jolie with the 2014 Spirit of Juneteenth Award. Her classical music training includes an undergraduate degree in music from the University of Hartford's Hartt School, graduate work at Loyola College, and doctoral studies at the University of Connecticut. She is known for her soul-stirring renditions of hymns, spirituals, gospel and jazz that linger with audiences far beyond the vibrations of the last note. Common to her repertoire are Mozart's Despina from *Così fan tutte*, and Zerlina from *Don Giovanni*, Puccini's Musetta from *La Bohème*, Strauss' Zerbinetta from *Ariadne auf Naxos* and Gershwin's Clara from *Porgy and Bess*. Hartford Courant writer and critic Owen McNally marveled, "Jolie Rocke Brown a gifted, versatile vocalist from Wethersfield who's as much at home soaring on opera arias and celestial hymns as she is getting down with funky blues and earthy jazz, just might, at long last, have the whole world in her hands thanks to her new soulful album, "Rock of Ages: Hymns for the Soul." Legendary poet, educator and activist, Dr. Maya Angelou noted, "Jolie Rocke Brown sings with such passion ... and compassion!" Jolie draws from her total life experience when she takes the stage or works with aspiring young artists. For over 20 years, she worked in Hartford's public, charter and Montessori schools as an academic and music teacher. As an inspirational teacher at the Greater Hartford Academy of the Arts and adjunct professor at Manchester Community College her students have recognized music careers as viable, satisfying and stable. Her passion for music and the desire to pass it on to her students, leads her to produce concerts, direct community arts programs and to provide further enrichment as a private voice teacher and coach. While her singing career soars, her dedication to training and providing performing opportunities for young artists is unwavering.



Marques Jerrell Ruff, bass-baritone, has been noted for having a voice that, "has power, clarity, and brilliant shades of color," by The Hartford Courant. Mr. Ruff is pleased to be in his fourth season with Chanticleer and remains grateful for the opportunity to travel the world fulfilling his purpose. A native of East Hartford, Connecticut, Marques is a graduate of

Central Connecticut State University where his love of choral music was cultivated under the direction of Dr. Pamela J. Perry, and further bolstered by his decade-long tenure as a Section Leader and soloist at the historic Asylum Hill Congregational Church. Mr. Ruff has been privileged to appear in concert as a soloist with the Hartford Symphony Orchestra, *Vivre Musicale*, CONCORRA, and VOCE Inc., where he recorded "Sure on This Shining Night" with American composer, Morten Lauridsen. Marques has also been the recipient of top honors from the National Association of Teachers of Singing Voice Competition and the Classical Singer Competition. An avid jazz, gospel, and musical theater performer, he has appeared in regional theater productions of several plays including: *Rent* (Tom Collins) and *Ain't Misbehavin'*. Prior to joining Chanticleer, Mr. Ruff recorded and released on Spotify a brand new song cycle written specifically for his unique instrument by composer, and friend, SSG Daniel J. Campolieta entitled, *Guided Imagery*.

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Season Fifteen, Concert One

Pre-Concert

Friday, October 12, 2018 at 6:45pm

Drei romanzen (Three Romances) for oboe and piano, Op. 94 (1849)

I. *Nicht schnell* (not fast)

Robert Schumann

(1810-1856)

Alison Robuck, oboe

Ayako Tsuruta, piano

Sonata No. 3 in B Minor, Op. 58 (1844)

IV. Finale: Presto non tanto

Frédéric Chopin

(1810-1849)

Lien Hsin (Emily) Lee, piano



Dr. Alison Robuck is President of the Midwest Double Reed Society. As a member of the International Double Reed Society, she has performed in New York, Tokyo, and Columbus. Her previous orchestral engagements include positions with the Missouri Symphony Orchestra, the Heartland Festival Orchestra, Sinfonia da Camera, the Champaign-Urbana Symphony, the Peoria Bach Festival and the Baroque Artists of Champaign. She spent two summers as oboe faculty for Ameropa, a chamber music festival in Prague, where she performed solo performances and chamber performances in many locations around the city including several in the Prague Castle, the Brevnov Monastery and an orchestral performance in The Rudolfinum's Dvorak Hall. She has performed with the Indianapolis Symphony, the Evansville Philharmonic Orchestra, the Peoria Symphony Orchestra, and with the Illinois Symphony Orchestra. She has performed recitals and taught master classes at the

University of Wisconsin, the University of Nebraska, UMKC, the University of Kansas, the University of Missouri, Illinois State University, Oklahoma State University, and Grand Valley State University. She has taught at Bradley University, Kansas State University, and at the University of Illinois at Urbana Champaign. She has coached young musicians in the Central Illinois Youth Orchestras and in The Conservatory of Central Illinois. As a graduate student at the University of Illinois she frequently performed in faculty and guest artist recitals, the New Music Ensemble and the graduate wind quintet for the School of Music and in performances for the Krannert Center for the Performing Arts. She was selected to perform at the Sarasota Music Festival, Music Academy of the West, Aspen Music Festival, and the Bowdoin Music Festival where she studied and performed with the Principal oboists of the New York Philharmonic, the Cleveland Orchestra, and the St. Paul Chamber Orchestra. Her primary teachers were Dr. Nancy Ambrose King, Robert Atherholt, and Dan L. Willett.



Lien Hsin (Emily) Lee is a junior at Rock Bridge High School. She majored in piano with minor in viola during her third through sixth grade at a gifted and talented music elementary school in Taiwan before moving to the United States. Beginning in 3rd grade, Emily has studied with Ayako Tsuruta. Emily has won several prominent awards in piano. She was the State Winner in 2017 and 2014, and Honorable Mention in 2016 for the MMTA piano solo competitions in her grades, and performed in the 2014, 2016 and 2017 Piano Showcase concerts. Emily also plays principal viola in MOSY Young Artist Philharmonic and Chamber Orchestra, and Rock Bridge Chamber Orchestra. She has also won Honorable Mention at the 2015 MMTA State auditions in the strings category, and was selected to the 2018 and 2017 All State Orchestra. This last summer, Emily attended the Brevard Music Center's Summer Institute and Festival in North Carolina, as one of the primary recipients of the Mid-Missouri Area

Music Teachers Association (MMAMTA) Summer Camp Scholarships. In her free time, Emily likes to listen to music, loves to draw, or create hand-made crafts. Emily's talents are not limited to music; she also has strong interests in art, fashion and film.

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Odyssey Chamber Music Series
Season Fifteen, Concert Two

Octoberfest!

Friday, October 12, 2018 at 7:00pm

Greetings

Edward S. Rollins, Executive Director

Sonata No. 8 in G Major, Op. 30 No. 3 (1801-2)

Ludwig van Beethoven
(1770-1827)

- I. Allegro assai
- II. Tempo di minuetto, ma molto moderato e grazioso
- III. Allegro vivace

David Colwell, violin
Ayako Tsuruta, piano

Diptych for trumpet and piano
Responses
Toccatà

Sergei Gavrilov
(b. 1959)

Iskander Akhmadullin, trumpet
Natalia Bolshakova, piano

Divertimento for violin and viola, Op. 37 No. 2 (1925)

Ernst Toch
(1887-1964)

- I. Vivace molto
- II. Adagio
- III. Flott und lustig

Julie Rosenfeld, violin
Marka Gustavsson, viola

Intermission

Piano Quartet No. 1 in G Minor, Op. 25 (1856-1861)

Johannes Brahms

- I. Allegro
- II. Intermezzo: Allegro ma non troppo — Trio: Animato
- III. Andante con moto
- IV. Rondo alla Zingarese: Presto

(1833-1897)

Julie Rosenfeld, violin
 Marka Gustavsson, viola
 Eli Lara, violoncello
 Peter Miyamoto, piano

Please join the musicians after the concert at the reception in the foyer.

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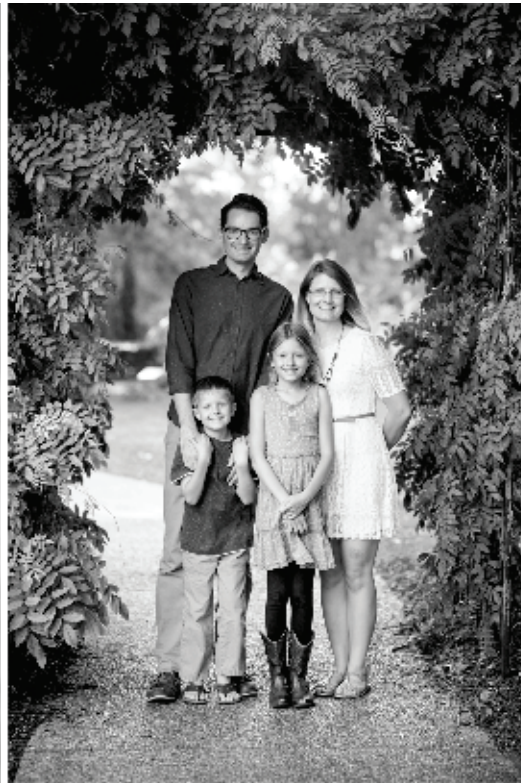
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Ludwig van Beethoven Sonata No. 8 in G Major, Op. 30, No. 3

The vast majority of Beethoven's violin sonatas were written in a six-year period when Beethoven was in his late twenties and early thirties. It is incredible to think that through these pieces, Beethoven revolutionized the genre of the duo sonata, expanding its length, the increasing the technical requirements required of its players, and changing the very nature of interaction between the instrumentalists.

The Sonata No. 8 in G Major, Op. 30, No. 3 opens with a rollicking movement in 6/8. Its energetic opening theme features a swift arpeggiated ascent. The second theme is more passionate, first colored in the dominant minor, before turning to the major mode. The movement's development is concise, more similar in length to the sonata movements of Mozart than his Middle and Late period sonatas. The E-flat major second movement is neither slow nor fast, marked Tempo di Minuetto. The warm opening theme is subjected to beautiful variation techniques, and exudes a kind of gracefulness uncommon in Beethoven's work. The final movement has the energy of an infectious country dance, with touches of Haydnesque humor and pedal points invoking a pastoral scene.

Note by Peter Miyamoto
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Sergei Gavrilov Diptych for Trumpet and Piano

Sergei Gavrilov was born in Moscow in 1959 and started his musical training at the age of 6. He holds graduate and post-graduate degrees from the Moscow Conservatory, where he studied with Tikhon Khrennikov. Gavrilov is the author of five operas, a symphony, the Concerto for Piccolo Trumpet & Chamber Orchestra, instrumental chamber music (sonatas, a string quartet, a piano quintet, and a piece for trumpet and organ), vocal music, and music for children. He composed music for ten movie soundtracks, incidental music for nine theater shows, numerous TV shows and jingles; released a world music album "Welcome to Spring" with jazz elements and electronic music, based on Russian folklore. Sergei is also very active as an arranger, most recently he worked on the orchestral arrangements of the Rolling Stones' "Paint it Black" and Jimi Hendrix' "Purple Haze" for the Moscow Radio Symphony.

Diptych was written at the request of Boris Shlepakov, then principal trumpet of the Bolshoi Theatre. Sergei Gavrilov was approached to write a concert piece which would give the soloist an opportunity to demonstrate various facets of the trumpet. The composition was

created in close collaboration with Shlepakov and dedicated to him.

The first section, entitled Responses, features the interplay of resonances of the trumpet and piano in the surrounding acoustic space. One suspended harmonic sonority gets varied by means of intensifying the degrees of dynamics, at times *forte*, then *piano* – performers replicating each others' statements, playing into each other, reacting and responding, often creating an echo-like effect. This section, presented in the major key, creates a wealth of colors all within a serene, emotionally pure and placid atmosphere.

The second part, Toccata, is a stark contrast to the opening movement. It is based on two dramatically conflicting themes: one of brutal force, depicted through relentlessly mechanistic motion and another of frenzied, vividly melodic thematic sweep. While the first image is distinctly chromatic, the second is diatonic. The entire movement is built on the collision of these themes. Mechanistic "invasion" in the development leads up to the destruction of the rhythmic and harmonic integrity of the textural coherence. Following the culmination, a sonoristic episode arises. It evokes imagery of the first movement, but instead of the initial serenity, this time it bears a tragic connotation, summoning the effect of a morbid "landscape after battle". The reappearance of the lyrical theme is tragically charged, with the ominous bell tolling figures.

The overall trajectory of this piece is from the serene contemplation of the beauty of sound and nature to the tragedy of the human destruction. Composer leaves the piece open-ended for the listeners to interpret as they may.

Note by Iskander Akhmadullin and Natalia Bolshakova
based on a note by Sergei Gavrilov



Ernst Toch Divertimento for Violin and Viola, Op. 37, No. 2

Ernst Toch taught himself theory and composition primarily by writing chamber music. At age seventeen, he achieved some fame within his home city of Vienna when the Rosé Quartet performed his *String Quartet No. 6*. Despite this success, he chose to enroll at the University of Vienna not to study music, but medicine. In 1909, after winning the Mozart Prize of the City of Frankfurt, he dropped out of his medical studies to study piano and composition in Frankfurt and Heidelberg. In 1912, he joined the faculty of the Mannheim Musikhochschule where he taught composition and music theory.

Program Notes

In the late 1920's, Toch adopted the more modernist musical language that characterizes his dramatic works *The Princess of the Pea* (1927) and *Egon und Emile* (1928). The great conductor Erich Kleiber helped popularize his music with concerts of his *Theater-Suite* in both Europe and America. In 1932, Sergei Koussevitzky invited Toch to perform Toch's Piano Concerto No. 1 with the Boston Symphony Orchestra. When the Nazi Party (NSDAP) seized power in Germany, Toch fled to London and then to New York, where he taught at the New School for Social Research, now affiliated with the Mannes College of Music in Manhattan. He then joined the faculty of the University of Southern California where he taught from 1936-1948. He became a US citizen in 1940. He wrote eleven scores for Paramount Pictures, and was nominated for an Academy Award.

The Divertimento, Op. 37, No. 2, written in 1925, is in three movements. The opening *Vivace molto*, full of frenetic energy, is an excellent two minute curtain raiser. The *Adagio* that follows, with its lilting rhythm, provides a more contemplative contrast. The final section, marked *Flott und Lustig* (quick and cheerful), is full of cheerful ebullience.

Note by Peter Miyamoto
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Johannes Brahms Piano Quartet No. 1 in G Minor, Op. 25

Brahms' Piano Quartet No. 1 in G Minor, Op. 25 is enormous in scope, lasting some 40 minutes. At times, its sound world surpasses the intimacy of chamber music, striving towards the symphonic. The work had a long genesis, probably first drafted in 1857 and only

completed in 1861. In 1862, Brahms performed the G Minor Quartet and its more lyrical companion, the Piano Quartet No. 2 in A Major, Op. 26 in Vienna, and favorable reception led to the composer's decision to move from his hometown of Hamburg to the Austrian capitol. Perhaps noting the symphonic scope of the G Minor Quartet, Arnold Schoenberg arranged the work for orchestra. In his version, the last movement is particularly colorful, replete with string doublings, bass clarinet, and xylophone.

The first movement's exposition contains an extraordinary wealth of thematic material, most linked in a complex web of connections and similarities of motivic and rhythmic elements. It unfolds in a dark and somber atmosphere, spacious and epic, with diverse material at times energetic and lyrical. While the exposition and recapitulation searchingly explore this rich material, the

central development section obsessively elaborates on the one-bar motive of the first theme. The recapitulation slightly reshuffles the sequence of the material, even adding a new theme. The coda builds to a powerful climax before sputtering out in an open question.

Brahms appropriately changed the name of the moderately paced second movement from scherzo to intermezzo. It begins with a muted theme set against a throbbing pedal point in the cello. The contrasting trio section is faster and brighter, with brilliant figuration in the piano part. The slow third movement that follows is in ABA form. The A section has two contrasting themes, the first a passionately lyrical theme in E-flat major, and the second, a darkly brooding theme in G minor. The B section that develops out of a dotted-rhythm pattern is a martial C major section, march-like despite its 3/4 tempo.

The quartet's final movement, marked Rondo alla Zingarese, invokes the popularized gypsy-style of the day. In 1853, Brahms had gone on tour with the Hungarian violinist, Eduard Reményi, known for his arrangements of gypsy tunes. It was also on this trip that Brahms befriended the great Hungarian violinist Joseph Joachim. The movement's main theme contains an infectious, extroverted exuberance. Contrasting episodes include a brilliant section in the relative major featuring running sixteenth note accompaniment, a melodramatic tragic theme in E minor, a triumphal march in G major, and a fugal interlude. The work features a virtuosic piano cadenza before it builds to its wild conclusion.

Note by Peter Miyamoto
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Iskander Akhmadullin, Associate Professor of Trumpet at the University of Missouri holds degrees from the Kazan Music College, the Moscow State Conservatory, and the University of North Texas. He was the first brass player from the Eastern Europe to earn a doctorate degree from a major American university. His primary teachers were Abbas Slashkin, Vadim Novikov, Leonard Candelaria, and

Keith Johnson. Dr. Akhmadullin has performed in several professional orchestras in Russia and the United States and can be heard on the Marco Polo, Naxos, Hugo, Klavier, and Delos labels. He is a co-principal trumpet of the Missouri Symphony Orchestra, the only professional orchestra in mid-Missouri. As a soloist and as a member of various groups, Iskander Akhmadullin has performed in the United States, Russia, Japan, Austria, Germany, Australia, Armenia, France, and Mexico. Active as both a recitalist and a chamber musician, he has premiered a number of solo and chamber works and is continuously introducing new trumpet pieces by American composers to Russian audiences, while also presenting the American premieres of the works from the Russian trumpet repertoire. He was among the first trumpet players in Russia to perform on the baroque trumpet. Professor Akhmadullin has been a faculty member of the National Trumpet Competition and the Midwest Trumpet Festival; he has performed at numerous festivals and conferences, including the Moscow Autumn Festivals, ABA, CBDNA, WASBE, Texas and Missouri Music Educators Associations conventions, Russian Trumpet Guild and the International Trumpet Guild Conferences. Prior to joining the University of Missouri faculty, Dr. Akhmadullin taught at Southeastern Oklahoma.



Natalia Bolshakova studied at the Moscow Conservatory and the University of North Texas. She has been a prizewinner in many competitions, including the New Orleans International Piano Competition and the Ima Hogg Young Artist International Competition. Dr. Bolshakova has performed as a soloist with orchestras across the United States and in Europe. In 1997, she was cited by the BBC Music Magazine as

"one of the most promising musicians of the younger generation." In August 2005, she premiered *Souvenirs* for piano written for her by James Wintle at the Nancyphonies Festival in Nancy, France. Equally successful as a chamber musician, Dr. Bolshakova has been actively collaborating with vocalists and instrumentalists. The Gramophone magazine listed two Crystal Records albums of the trumpeter John Holt with Natalia Bolshakova among the best new recordings from North America in 2005.



Violinist **David Colwell** enjoys a diverse career as a soloist, chamber musician and teacher in the United States, Canada, Europe and the Middle East. In demand at national and international festivals and universities, Colwell has given recitals and masterclasses at Eastman School of Music, Cornell University, McGill

University, Swarthmore College, Ithaca College, California State University-Fullerton, Buffalo State College, Jerusalem Academy of Music and Dance, the Deia International Music Festival (Spain) and the Palau March Summer Concert series in Palma de Mallorca (Spain). Concerto engagements have included the Edmonton Symphony Orchestra, Alberta Baroque Ensemble, Pennsylvania Sinfonia Orchestra and the Charlottesville Symphony Orchestra. An avid chamber musician, he has collaborated with such artists as Edgar Meyer, Timothy Eddy, Paul Katz, Barry Shiffman, Henk Guittart, Pekka Kuusisto, Scott St. John and Ralf Gothóni. Passionate about performing the music of our time, he has presented works by John Corigliano, Steven Stucky, Jennifer Higdon, Gabriela Lena Frank, Stephen Paulus, Christopher Theofanidis, Rob Deemer, Ted Coffey, Judith Shatin and Matthew Burtner. As winner of the Johann Strauss Foundation Scholarship, he was afforded the opportunity to study at the Internationale Sommerakademie Mozarteum in Salzburg, Austria with Igor Oistrakh, Jean-Jacques Kantorow and Igor Ozim. As well, he spent two summers studying at the prestigious Steans Institute for Young Artists at the Ravinia Festival in Chicago and made his main festival debut in 2005 at the Martin Theater. Colwell completed his undergraduate education in his native Canada at the University of Alberta where he studied with Martin Riseley. As a full scholarship student at Yale School of Music, he completed his graduate degrees under Peter Oundjian and Ani Kavafian. His other teachers have included William van der Sloot, Ranald Shean and Edmond Agopian. A dedicated, holistic and innovative teacher, Colwell became a member of the performance faculty at the University of Virginia in 2006. From 2011 to 2018, he served on the faculty of State University of New York at Fredonia and attained the rank of Associate Professor in 2017. He joined the music faculty at the University of Kansas in 2018.



A dedicated chamber musician, violist **Marka Gustavsson** has performed internationally in the US, Canada, Europe, Israel, the Philippines, China, and Japan. She has been a guest artist Bard Music Festival, Mostly Mozart, Vancouver's Music in the Morning, the Lincoln Center Chamber Music Society, WQXR's Showcase Concerts, Yale Faculty Artists' Series, and Banff. Marka has premiered and recorded solo and chamber music of composers

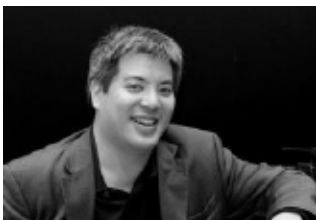
John Halle, Joan Tower, Kyle Gann, George Tsontakis, Yinam Leef, Martin Bresnick, Richard Wernick, Tania Leon, and Tan Dun. From 1999 through 2014, Marka served as violist of the Colorado Quartet, an award-winning string quartet, with whom she performed and recorded traditional and contemporary repertoire, from Beethoven's Complete Quartets for Parnassus, to Laura Kaminsky's Transformations. As a teacher, Marka Gustavsson has given master classes at Yale, Eastman, Indiana University, Hartt, and Oberlin, and adjudicated competitions at Juilliard, Hartt, Yale, Astral Artists, and Banff. She has taught for several summers at the Yellow Barn YAP in Putney, VT. A graduate of Indiana University, Mannes College, and CUNY, her formative teachers include Joseph Gingold, Mimi Zweig, Felix Galimir, and Daniel Phillips. Ms. Gustavsson holds a faculty position at Bard College and Conservatory.

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

Biographies



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-Diamand, 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.



Violinist **Julie Rosenfeld** is "a force of nature", according to American Record Guide in its review of her CD *New Music for Violin and Piano*. A native of Los Angeles, for 32 years she was the First Violinist of the Colorado String Quartet, playing more than 1200 concerts in over 20 countries. Winners in 1983 of both the First Banff International String Quartet Competition and the Naumburg Chamber Music Award, the Quartet's discography includes the complete Quartets of Beethoven as well as works of living composers. The group 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. She has also taught at the European Mozart Academy in Poland. After attending the Curtis Institute, Ms. Rosenfeld received her Bachelor of Music from the University of Southern California and her Master of Music from Yale University, studying under such eminent teachers as Szymon Goldberg, Robert Mann, Nathan Milstein, Jascha Brodsky, Yukiko Kamei and Israel Baker. Ms. Rosenfeld has served on juries for the Astral Foundation, the Juilliard School, the Mu Phi Epsilon Foundation and the Concert Artists Guild; as well as the Banff International String Quartet Competition and the Fischhoff and Coleman Chamber Music Competitions. 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. Ms. Rosenfeld's most recent recording is a collaboration with her MU colleague Peter Miyamoto on their Albany CD titled *New Music for Violin and Piano*. Ms. Rosenfeld plays a violin crafted by Giovanni Battista Guadagnini around 1750, and bows made in the early 19th Century by Dominique Peccatte and Nicolas Maire.



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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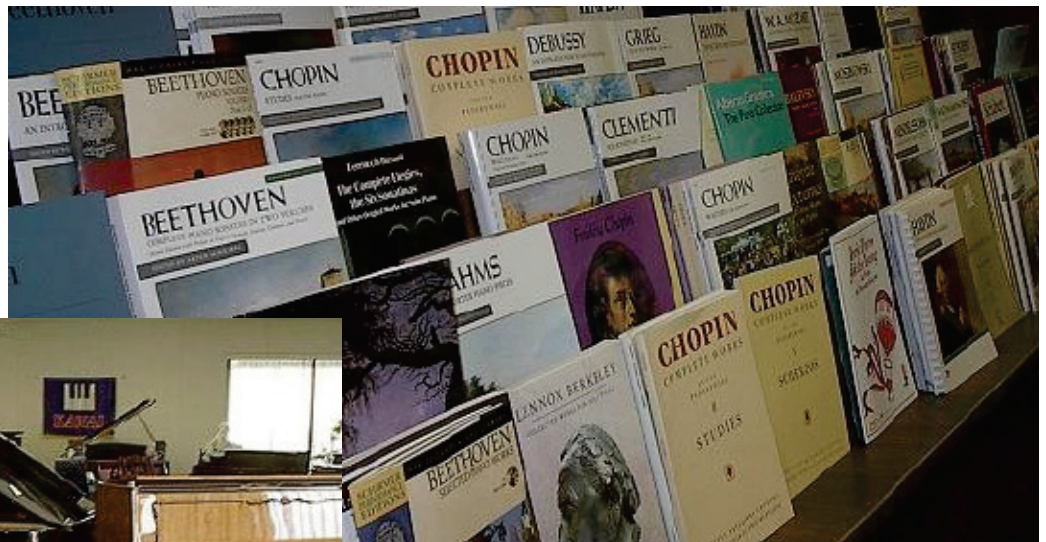


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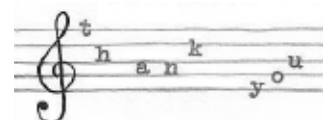
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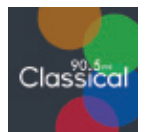
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Naomi Sugino Lear

Biography

Born in Ishioka, Japan, Naomi Sugino Lear came to the United States in 1986. She attended Eastern Illinois University, graduating in 1999 with dual degrees in art and music, and went on to complete a Master of Fine Arts degree at Wichita State University in 2002, with emphases in painting and drawing. Lear then moved to Columbia to join the faculty of Columbia College's Art Department, where she currently works as a Professor of Art. In addition to teaching drawing and painting courses, Lear serves as the Program Coordinator for the Bachelor of Fine Arts Program at Columbia College. Her work has been exhibited in regional and national shows with several awards received. In 2009, Lear's work was selected by the Missouri Arts Council as a featured image for their statewide Arts Awards. The same year, Lear's painting "after the rain" was selected by the City of Columbia Office of Cultural Affairs as its Commemorative Poster image.

"Behind the Curtain"

(2018)

Statement

This painting was a collaborative project with the Artistic Director of The Plowman Chamber Music Competition, Ms. Ayako Tsuruta. The composition was based on the photograph of a grand piano she took in the Missouri Theater. With the assistance of the Missouri Theater Technical Director, Mr. Chris Cullen, I took few more reference photographs to include the environment of the historic Missouri Theater.

I have heightened cool and warm tones, and sharpened and softened contrast to evoke the performer's emotional response seeing an upcoming venue for the first time. In the foreground, the sharp brushwork depicts the tension and the adrenaline the musician may feel prior to the performance. In the background, the warm light of the door to the hallway represents the anticipation of the audience coming into the theater while the glowing colors in the theatre foretells the music that will soon fill the hall.

- Naomi Sugino Lear



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