

Odyssey
Chamber
music series



Baroque Concerto
February 15 & 16, 2019

The *Plowman* & Festival CHAMBER MUSIC COMPETITION

WWW.PLOWMANCOMPETITION.ORG

Guest Judges' Recitals @ Master Classes, March 21-25, 2019

DALE CLEVINGER,

horn

Indiana University, Chicago
Symphony Orchestra Principal Horn

IDA KAVAFIAN,

violin

The Curtis Institute, the Juilliard School;
Bard College Conservatory; Artistic Director,
Music from Angel Fire

WEI-YI YANG,

piano

Yale University, Soyulla Ensemble



Competition Finals: March 24 @ Missouri Theatre

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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 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 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.

Bach Collegium Choir first appeared with Odyssey in 2007. How fortunate are we to be able to hear Bach Cantata live annually, in the musically ideal acoustics of First Baptist Church in Columbia? Under the direction of very dedicated R. Paul Crabb and talented singers at the University of Missouri, Odyssey's "Baroque" has been the audience's favorite production for over a decade. (A special thanks to the musicians tonight, all of whom had to take time away on the Valentine's Day for our rehearsals...!)



With prestigious sponsorship of the Paul D. Higday Mozart Trust, Odyssey in collaboration with the Mid-Missouri Area Music Teachers Association (MMAMTA) began hosting the Pre-Collegiate Aria/Concerto Competition last year. The winner of the competition who is performing tonight is gifted pianist Henry Huang, a senior in Rock Bridge High School, who you may have heard already as the pianist of the Thornbrook Piano Trio. Being the soloist of an orchestra is one of my favorite musical collaborations, and I hope the winners from our concerto competitions will long remember the fun they shared with the orchestral musicians and audiences.

Next month (after the True/False Film Festival) is the much awaited Plowman Chamber Music Competition & Festival! Between March 21st and 25th, we have *action*-packed 3 judges' recitals, 2 master classes, 2 outreach concerts, and a full day and a half of world-class live performances by the 15 nationally selected ensembles. If you cannot decide which to attend, Thursday March 21 concert is FREE, and Saturday all-day Semi-Finals is still only \$10 at the door. Be there for the 9th Plowman Competition Finals at the Missouri Theatre, to see who will win your Audience Award and/or the \$5000 Grand Prize...!

All of these quality programs have been made possible largely thanks to all of *your* support. CoMoGives.com fundraiser in December 2018 benefitted Odyssey over \$8665, which amount was the second "highest ratio of increase in total donations from the 2017 campaign to the 2018 campaign by an organization receiving at least \$2,000 in donations in the 2017 campaign," giving us an additional \$500. We sincerely appreciate your encouragement.

Please keep spreading the word about Odyssey programs. That way we can keep celebrating the beauty of experiencing live music together – with friends and families like you.

Gratefully,

A handwritten signature in black ink, which appears to read "Ayako Tsuruta".

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



Acknowledgements

Our sincere thanks to ALL the music lovers for their support. Odyssey gratefully acknowledges the generosity of the following donors and sponsors, who make Odyssey Chamber Music Series programming possible.

2018-2019 Membership

[January 1, 2018 - January 25, 2019]

Odyssey Circle

Anonymous [Plowman]
Dr. Edward & Judith Chmielewski
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First Baptist Church of Columbia
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System [Plowman]

Plowman Circle

The Missouri Symphony (MOSY) [Plowman]
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in honor of Ed Rollins and Deb Carr

Quartet Circle

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Drs. Patricia and John Koonce
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Duo Circle

Anonymous
Iskander Akhmadullin and Natalia Bolshakova
Gregory Brown
Dr. Elaine H. Cheong
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Elizabeth Peters
Larry and Esther Rollins
Julie Rosenfeld
Gilbert and Donna Ross
James Straub
Lorene Trickey
Dr. Janice Wenger
Mimi Wingo
Robert G. Woods (Odyssey & Plowman)

Solo Circle

Anonymous
Silvia Bompadre & Carlos Wexler
Allison Brenner
Weihong Chen
Jane C. Crow
Zhi Gao
puckmaren glass
Kee and Diane Groshong
Eunsook Kim Hahm
Janet Hammen
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Acknowledgements

Solo Circle (con't)

Darren Hellwege
Yumi Kim, *in honor of Ayako Tsuruta*
Carol G. Lane
Eli Lara
Judith LeFevre
Angela Hsiu Peng Lien
Mark and Jennifer Linn
Andrew Mahonen
Paul and LeeAnn Miyamoto
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Huiling Peng
Halcyon Perlman
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and First Baptist Church of Columbia



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Dr. Peter Miyamoto
Pat Rybolt, Music Suite
Kirsten Pape, the MU Office of Service-Learning
Verna Rhodes
Brenda Rice
Alison Robuck and her family
Sam Scott
Jan Thompson

And

THANK YOU to countless number of volunteers who
makes Odyssey and Plowman Competition & Festival
events possible.

**To find out how you can make a difference,
contact Edward S. Rollins: (573) 442-1149.**

**Odyssey Chamber Music Series, Inc.
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Your contributions are tax-deductible
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Membership Form



2018-2019 Membership

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All Quartet Circle benefits
A subscription to Odyssey Season 15 Passport
A Half-page Advertisement* of Business of your choice in Programs (*No 3/2019; some restrictions apply.)

Plowman Circle (\$3000-4999)

All Quintet Circle benefits
A subscription to 2019 Plowman Passport
A Full-page Advertisement* of Business of your choice in Programs (incl. 3/2019, some restrictions apply.)

Odyssey Circle (\$5000+)

All Plowman Circle benefits
Private brunch with the 2019 Plowman Chamber Music Competition Semi-Finalists & Judges

Thank you for your support!

Odyssey Chamber Music Series, Inc. is a 501(c)(3) non-profit organization. Your contributions are tax-deductible to the extent permitted by law.

Individual Donor Form

*Odyssey Chamber Music Series is a 501(c)(3) non-profit organization.

Donations (Tax Deductible*) to Odyssey \$ _____

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TOTAL ENCLOSED \$ _____

Check(s) are payable to:

- "Odyssey" for Odyssey Chamber Music Series
- "Plowman" to donate to the Plowman Chamber Music Competition
- "Odyssey Festival" for the Summer Camp

Your information:

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

- Mail annual Brochures (late summer)
- With special events like Fundraisers (TBA)
- Audio/Video Engineer

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

- Contestants check-in at the main desk
- Organize and transport the music
- Drive contestants as necessary
- Prepare snacks for the performers

Notes: _____

**Questions? Contact (573) 825-0079 or
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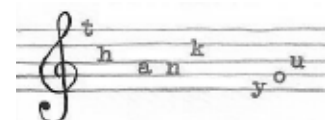
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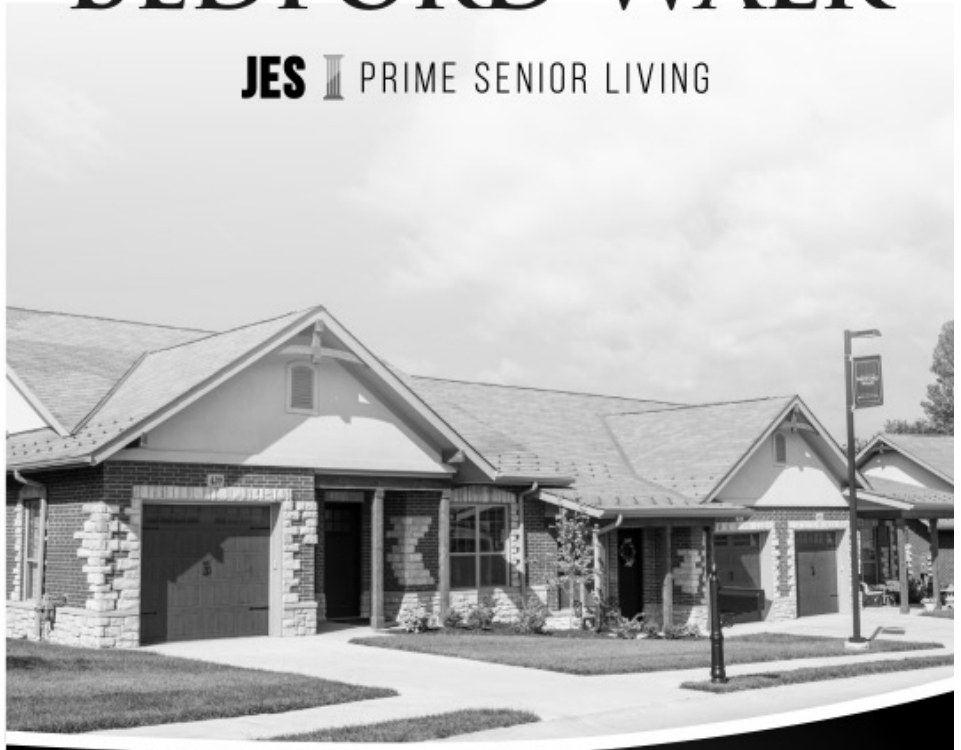
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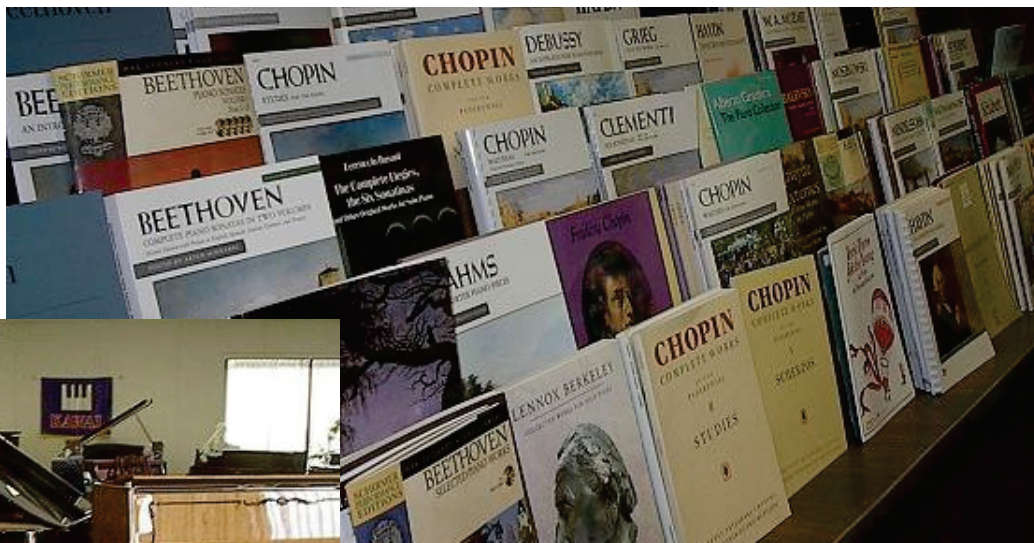
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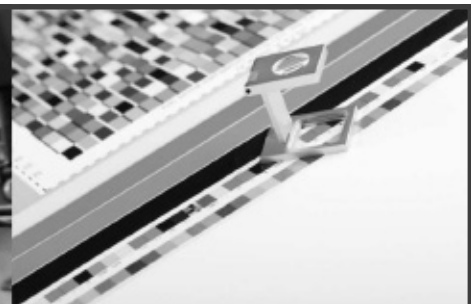
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First Baptist Church of Columbia
Presents
Odyssey Chamber Music Series
Season Fifteen, Concert Three

Pre-Concert

Friday, February 15, 2018 at 6:45pm

Trumpet Concerto in D Major, 'Estienne Roger 188'

Allegro

Adagio - Presto – Adagio

Allegro

Giuseppe Torelli
(1658-1709)

Iskander Akhmadullin, trumpet
Natalia Bolshakova, piano



Baroque Concerto: Encore

7pm

Central United Church of Christ
118 W Ashley St in Jefferson City
\$10 General / \$5 Student

Saturday, February 16, 2019

Beethoven Piano Concerto No. 3 | Henry Huang,
Winner of the 2019 Pre-collegiate Concerto Competition
Vivaldi Piccolo Concerto | Katie Smyth, soloist
Bach Cantata, BWV 182 *"King of Heaven, welcome"*

First Baptist Church of Columbia
Presents
Odyssey Chamber Music Series
Season Fifteen, Concert Four

Baroque Concerto

Friday, February 15, 2018 at 7:00pm

Greetings

Edward S. Rollins, Executive Director
Ayako Tsuruta, Artistic Director

Trio Sonata No. 4 in F Major, HWV 383

Adagio
Allegro
Largo
Allegro

George Frideric Handel
(1785-1759)

Alison Robuck and Dan Willett, oboes
Leigh Muñoz, bassoon

Piano Concerto No. 3 in C Minor, Op. 37 (1800)
III. Rondo. Allegro

Ludwig van Beethoven
(1770-1827)

Henry Huang, piano
The 2019 Pre-Collegiate Aria/Concerto Competition Winner
Odyssey Chamber Ensemble
Patrick Clark, conductor

Intermission

Cantata, *Himmelskönig, sei willkommen*, BWV 182 (1714)

Johann Sebastian Bach

Sonata
Chorus: Himmelskönig, sei willkommen
Recitative (bass): Siehe, ich komme, im Buch ist von mir geschrieben
Aria (bass): Starkes Lieben
Aria (alto): Leget euch dem Heiland unter
Aria (tenor): Jesu, laß durch Wohl und Weh
Chorale: Jesu, deine Passion ist mir lauter Freude
Chorus: So lasset uns gehen in Salem der Freuden

Bach Collegium Choir
Odyssey Chamber Ensemble
R. Paul Crabb, conductor



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GIVE YOURSELF A LITTLE VALENTINE THAT GIVES ALL YEAR

Ol' Clark is no longer a Tribune columnist, but he's still posting five columns a week on a device he swore he would never use – a computer!!

And – he's still writing often about music and theater and those who thrill us with their performances from bluegrass to the “Three B's” and from Shakespeare to the best in local performances from the high schools, colleges, community theaters and the professional world. There's plenty of local history and sports as well.

You'll find him at [patreon.com/yeoldclark](https://www.patreon.com/yeoldclark).
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*Sonata No. 1 in D Major, Op. 12 No. 1
Sonata No. 6 in A Major, Op. 30, No. 1
Sonata No. 10 in G Major, Op. 96*

**3 pm
SUNDAY**

February 24, 2019
Whitmore Recital Hall
University of Missouri
\$5 Admission | Free with MU I.D.

Julie Rosenfeld, violin

Peter Miyamoto, piano

School of Music
University of Missouri

First Baptist Church of Columbia
Presents
Odyssey Chamber Music Series
Season Fifteen, Concert Five

Baroque Concerto: Encore!

Saturday, February 16, 2018 at 7:00pm

Greetings

Patrick Clark, Director of the Southside Philharmonic Orchestra

Piccolo Concerto in C Major, RV 443 (1728-9)

[Allegro]

Largo

Allegro molto

Antonio Vivaldi
(1678-1741)

Katie Smyth, piccolo
Odyssey Chamber Ensemble
Patrick Clark, conductor

Piano Concerto No. 3 in C Minor, Op. 37 (1800)

III. Rondo. Allegro

Ludwig van Beethoven
(1770-1827)

Henry Huang, piano
The 2019 Pre-Collegiate Aria/Concerto Competition Winner
Odyssey Chamber Ensemble
Patrick Clark, conductor

Intermission

Cantata, *Himmelskönig, sei willkommen*, BWV 182 (1714)

Sonata

Chorus: Himmelskönig, sei willkommen

Recitative (bass): Siehe, ich komme, im Buch ist von mir geschrieben

Aria (bass): Starkes Lieben

Aria (alto): Leget euch dem Heiland unter

Aria (tenor): Jesu, laß durch Wohl und Weh

Chorale: Jesu, deine Passion ist mir lauter Freude

Chorus: So lasset uns gehen in Salem der Freuden

Johann Sebastian Bach
(1685-1750)

Bach Collegium Choir
Odyssey Chamber Ensemble
R. Paul Crabb, conductor

Musicians

Bach Collegium Choir

* = *Soloists*

<p style="text-align: center;">Soprano</p> <p style="text-align: center;">Nicohl Corretjer Maddie Page Michelle Peters Aubrey Smith Samantha Walker Hannah Stanfield Zizza</p>	<p style="text-align: center;">Alto</p> <p style="text-align: center;">Samantha Barry Gabby Ewert Keisha Rush Tâmila Freitas de Souza* Maddi Lombardo Kate Mosier</p>
<p style="text-align: center;">Tenor</p> <p style="text-align: center;">Joshua Chism Matheus Cruz David Fazekas* Savon Hayes Connor Lovelace Preston Wilson</p>	<p style="text-align: center;">Bass</p> <p style="text-align: center;">Lafe Arens Anthony Blatter Connor Cochran Hans Bridger Heruth Truman Butler Jordan Ulrich*</p>

Odyssey Chamber Ensemble

Flute I: Kristine Poulsen
Flute II: Allison Brenner
Oboe I: Dan Willett
Oboe II: Alison Robuck
Clarinet I: Fred Lowrance
Clarinet II: John Bell
Bassoon I: Leigh Munoz
Bassoon II: Steven Houser
Trumpet I: Iskander Akhmadullin
Trumpet II: John D. Perkins
Horn I: Lindsey Tevebaugh
Horn II: Cole Galbraith (2/15) / Christy Pond (2/16)
Violin I: D. Lydia Redding, Erik Hassell
Violin II: Hans Heruth, Sejoon Jun
Viola I: Dustin Frieda, Paul Seitz
Viola II: Morgan Owen, Preston Roberts
Violoncello: Cameron Tubbs, Mary Manulik
Double Bass: Maura Higgins
Organ: Colleen Ostercamp
Timpani: Brianna Trainor

Odyssey Staff & Volunteers

Executive Director	Edward S. Rollins	Videography	Mediacom
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1. Sonata

2. Chor

Himmelskönig, sei willkommen

Laß auch uns dein Zion sein!

Komm herein,

Du hast uns das Herz genommen

3. Bass Recitativ

Siehe, ich komme, im Buch ist von mir geschrieben;

deinen Willen, mein Gott, Tu ich gerne

4. Bass Arie

Starkes Lieben,

Das dich, großer Gottessohn,

Von dem Thron

Deiner Herrlichkeit getrieben

Daß du dich zum Heil der Welt

Als ein Opfer vorgestellt,

Daß du dich mit Blut verscherieben.

5. Alt Arie

Leget euch dem Heiland unter

Herzen, die ihr christlich seid!

Tragt ein unbeflecktes Kleid

Eures Glaubens ihm entgegen

Leib und Leben und Vermögen

Sei dem König itzt geweiht

6. Tenor Arie

Jesu, laß durch Wohl und Weh

Mich auch mit dir ziehen!

Schreit die Welt nur "Kreuzige!"

So laß mich nicht fliehen, Herr,

von deinem Kreuzpanier;

Kron und Palmer find ich hier

7. Choral

Jesu, deine Passion

Ist mir lauter Freude,

Deine Wunden, Kron, und Hohn

Meines Herzens Weide

Meine Seel auf Rosen geht

Wenn ich dran gedenke,

In dem Himmel eine Stätt

Mir deswegen schenkel

8. Chor

So lasset uns gehen in Salem der Freuden

Begleitet den König in Lieben und Leiden

Er gehet voran

Und öffnet die Bahn.

1. Sonata

2. Chorus

King of Heaven, welcome

Let us also be your Zion!

Come within,

You have taken our hearts from us

3. Bass Recitative

Behold, I come, in the Book it is written of me;

Your will, my God, I do gladly

4. Bass Arie

Powerful love,

great Son of God,

which has driven You

from the throne of Your glory,

so that You, for the salvation of the world,

might be offered as a sacrifice,

which You have authorized with Your blood.

5. Alto Arie

Lay yourselves beneath the Savior,

hearts that are Christian!

Wear the spotless garment

of your faith before Him

your body, your life, and your desires

should now be consecrated to the King.

6. Tenor Arie

Jesus, through good times and bad times

let me journey also with You!

Though the world scream only "Crucify!"

let me not run away, Lord,

From Your cross' standard;

I will find crown and palm here.

7. Chorale

Jesus, Your passion

is pure joy to me,

Your wounds, thorns and shame

my heart's pasture;

my soul walks on roses

when I think upon it;

grant a place in heaven

for me for its sake.

8. Chorus

Then let us go into the Salem of joy

accompanying the King in love and sorrow

He goes before

And opens the path.

Program Notes by Dr. Peter Miyamoto



George Frederic Handel
Trio Sonata No. 4 in F Major,
HWV 383

Experts are not positive of the genesis of the six trio sonatas attributed to George Frederic Handel. In Charles Barney's *In Commemoration of Handel* of 1785, the sonatas were discovered in Germany by the Earl of Marchmont, who presented them to Carl Friedrich Wiedemann, who had been a flutist in Handel's orchestra. Wiedemann was then said to have shown them to Handel, who reportedly commented, "I used to write like the Devil in those days, but chiefly for the oboe, which was my favorite instrument." This led to the contention that the sonatas were among the earliest surviving works of the composer, written when he was 10 or 11. When Friedrich Chrysander published his Complete Handel Edition, he published them as "Sonatas for Two Oboes and Bass." In the 20th Century, musicologists were more skeptical, and though no consensus has been reached, most believe that they were written by Handel, but as a university student of 18 or 19.

The trio sonata was the most common instrumental chamber music genre in the Baroque Era, featuring two melodic instruments and a lower instrument playing the basso continuo part, often harmonized by a harpsichord or organ. These particular sonatas follow the Italian *sonata da chiesa* pattern, and are written in four movements, slow-fast-slow-fast. It is clear from certain passages in this set featuring double stops that the works are not actually for two oboes. They are often performed with oboe and violin, or as in tonight's performance with two oboes and basso continuo accompaniment. The trios demonstrate solidly crafted music in the Baroque style, featuring fast movements with witty interplay and dignified slow movements.

Ludwig van Beethoven



Piano Concerto No. 3 in C Minor, Op. 37, III. Allegro (1803)

Ideas for Beethoven's Piano Concerto No. 3 began appearing in the composer's sketchbooks as early as 1796, but it wasn't until 1799 that he began concentrating on the work, finishing the first movement in spring of 1800. He completed the work in its entirety only in April 1803. The work was premiered in Vienna's Theater an der Wien with Beethoven at the keyboard. Ignaz van Seifert, the Theater an der Wien's conductor, turned pages for Beethoven in the concerto, and

he left this harrowing account of the experience:

I saw almost nothing but empty leaves; at the most, on one page or another a few Egyptian hieroglyphs, wholly unintelligible to me were scribbled down to serve as clues for him; for he played nearly all of the solo part from memory since, as was so often the case, he had not had time to set it all down on paper. He gave me a secret glance whenever he was at the end of one of the invisible passages, and my scarcely concealable anxiety not to miss the decisive moment amused him greatly and he laughed heartily at the jovial supper which we ate afterwards.

The last movement is in sonata-rondo form, with the piano introducing the earthy main theme in a loud dynamic, then accompanying a soft utterance of the theme by the orchestra. A lyrical second theme first presented in A-flat Major provides contrast. Brilliant episodes featuring several cadenzas provide plenty of opportunity for virtuosity on the soloist's part. The concerto as a whole was inspired by Mozart's Concerto No. 24 in C Minor, K. 491 (a comparison of the first themes of the two works make the homage overt). In this last movement, though, Beethoven breaks away from Mozart's influence. Whereas Mozart ends concerto with a theme and variation third movement in which the soloist complements the orchestral forces in concertante textures, Beethoven pits the soloist against the orchestra in an epic struggle for supremacy. The movement culminates in a lighthearted, brilliant coda in the major mode.

Johann Sebastian Bach

Cantata No. 182, Himmelskönig, sei willkommen (King of Heaven, welcome), BWV 182

- I. Sonata
- II. Himmelskönig sei willkommen
- III. Siehe, siehe, ich komme, I'm Butch ist von mir geschrieben
- IV. Starkes Lieben, das ditch, grosser Gottes-Sohn
- V. Leget euch dem Heiland unter
- VI. Jesu, lass durch Wohl und Weh
- VII. Jesu, deine Passion ist mir lauter Freude
- VIII. So lasset uns then in Salem der Freuden



In 1714, Johann Sebastian Bach, who was already court organist in the ducal chapel in Weimar since 1708, was promoted with the new title of Konzertmeister. Among the new duties he assumed was the task of providing a church cantata each month. The Cantata No. 182 was composed to a text by court librarian and poet Salomo Franck, and was likely

Program Notes by Dr. Peter Miyamoto

the first cantata Bach wrote in this capacity.

As with many of Bach's earlier cantatas, Cantata No. 182 opens with an instrumental movement, a Sonata for solo recorder (flute) and violin accompanied by pizzicato strings and featuring the rhythm of a French Overture. A lively da capo chorus follows setting the words of the welcoming crowds as they welcome Jesus into Jerusalem. It begins with a fugue, and contains further sections of canonic writing.

The bass recitative that follows, setting the text of Jesus as he prepares to submit to his father's will, is reminiscent of the arioso style Bach will later use in the *St. Matthew's Passion*, BWV 244 and *St. John's Passion*, BWV 245. Three arias follow, one for bass, another for alto, accompanied by obbligato recorder (flute), and a dramatic tenor aria painting a picture of the agony of the Cross. The final two movements are choral, with the last returning to the rejoicing mood of the opening movement.



SPO UPCOMING PERFORMANCES

February 16, 2019 - "Baroque Concerto – Encore"

In collaboration with the Odyssey Chamber Series:

- J.S. Bach: *Himmelskönig sei willkommen*, BWV 182 (with director R. Paul Crabb and the Bach Collegium Choir)
 - Beethoven: *Piano Concerto No. 3*; III (Henry Huang, soloist)
 - Vivaldi: *Concerto for Piccolo in C Major* (Katie Smyth, soloist) (director Patrick Clark and the Odyssey Chamber Ensemble)
- Central United Church of Christ, 7:00pm (Jefferson City)

March 22, 2019 – "Early Baroque—Reprise!"

Echoes from 17th Century Cathedrals:

- Music of Claudio Monteverdi
- Music of Giovanni Gabrieli

St. Peter's Catholic Church, 7:00pm (Jefferson City)

May 17, 2019 – "The Kings of Classical"

Haydn, Mozart, and Beethoven

Central United Church of Christ, 7:00pm (Jefferson City)

October 11, 2019 – "An Evening at the Opera"

Great Opera Arias & Choruses – program TBA

7:00pm, Central United Church of Christ

118 W. Ashley, Jefferson City

December 12 & 13, 2019 – "Ballet with *Dancers' Alley*"

Famous Ballet Excerpts – program TBA

7:00pm, Miller Performing Arts Center

501 Madison St., Jefferson City

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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

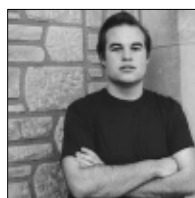
Novikov, Leonard Candelaria, and Keith Johnson. Dr. Akhmadullin has performed in several professional orchestras in Russia and the United States and can be heard on the Marco Polo, Naxos, Hugo, Klavier, and Delos labels. He is a co-principal trumpet of the Missouri Symphony Orchestra, the only professional 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.

The Bach Collegium Choir is comprised of some of the finest young vocal musicians in the Columbia area. Its members also perform with University Singers, Show-Me Opera, MU Summer Singers and Choral Union. Each year its members win voice competitions at the state, regional and national level. The ensemble meets once each year to prepare Baroque motets and cantatas, with special emphasis on applying historical performance practice.

Season 15 Bach Collegium Choir members:

* = *Soloists*

Soprano	Alto
Nicohl Corretjer	Samantha Barry
Maddie Page	Gabby Ewert
Michelle Peters	Keisha Rush
Aubrey Smith	Tâmila Freitas de Souza*
Samantha Walker	Maddi Lombardo
Hannah Stanfield Zizza	Kate Mosier
Tenor	Bass
Joshua Chism	Lafe Arens
Matheus Cruz	Anthony Blatter
David Fazekas*	Connor Cochran
Savon Hayes	Hans Bridger Heruth
Connor Lovelace	Truman Butler
Preston Wilson	Jordan Ulrich*



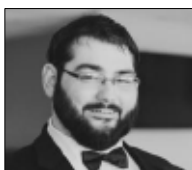
David Fazekas, tenor, is from New Orleans, Louisiana. He was awarded Bachelor's degrees in Music Education and Vocal Performance from Louisiana State University, studying voice under Terry P. Harris. He is currently pursuing a Master's degree in Voice performance at

the University of Missouri, studying with Steven Tharp. He is a member of the University Singers, and is a Scholarship Singer at First Baptist Church in Columbia, Missouri. He has performed in Opera Choruses from Mozart's *Così fan tutte* and *Don Giovanni*, Franz Lehar's *The Merry Widow*, Henry Purcell's *Dido and Aeneas*, and Rossini's *L'italiana in Algeri*. He covered the role of Anthony in Steven Sondheim's *Sweeney Todd*, and performed the Tenor role in a scene of Ricky Ian Gordon's *27* at LSU Opera. He also was a part of the LSU Musical Theater Club and performed the role of Wilber from Marc Shaiman's musical, *Hairspray*. At Mizzou, he has performed in multiple scenes and the role of Oronte from Handel's *Alcina* in the Show Me Opera program and he will be performing the role of Tamino in their upcoming production of Mozart's *The Magic Flute*, under the direction of Christine Seitz.



Tâmila Freitas is a flutist and singer from Brazil, completing his double master's degree in flute and voice at the University of Missouri, with Professors Alice Dade and Christine Seitz. She sings in the University Singers Choir directed by Dr. Crabb in University of Missouri. She is

member of Madrigal Amazonas at the Universidade do Estado do Amazonas, between 2004 and 2009. In 2011, she moved to São Paulo to study at the Tatuí Music Conservatory. She studied singing with Rosemeire Moreira (Brazil) and later Cristine Belo Guse (Brazil), and now she is studying at Escola Municipal do Estado de São Paulo with Maria Lucia Waldow (Brazil), where she makes considerable performances at student concerts every year. She graduated the course Opera Performer in Sorocaba-São Paulo in 2013. She is member of EMMSP Adult Choir, conducted by Maestro Sérgio Wernec (Brazil) and Maíra Ferreira (Brazil) since 2015. Freitas was invited to attend the 1st Winter Choir Festival at Campos do Jordão in 2014. She was invited to attend the 3rd Vocal Academy in Trancoso/Bahia in 2017. She was invited to perform *Carmina Burana* Choir in the Londrina Music Festival in 2017, and in the same year to perform at Hesperides Vocal Ensemble with the orientation of Rosana Civile (Brazil). As a solist, she has appointed to perform Erik Esenvalds on December 2017 at the São Paulo Concert Hall. She is a member of the São Paulo Academic Choir (OSESF), conducted by Maestro Marcos Thadeu. She is a member of Madrigal Le Nuove Musique, conducted by Naomi Munakata (Japan).



Bass-baritone Jordan Ulrich is a graduate student at the University of Missouri School of Music, where he studies with Christine Seitz. He graduated with his B.A. in Music from Columbia College,

Biographies

where he performed several musical theatre roles and opera scenes. A third prize winner of the 2018 NATS Central Region Graduate Classical competition and the winner of the MFMC McClure Vocal Award, Jordan has performed in several musicals and opera scenes, such as Dr. Craven in *The Secret Garden*, and Sparky from *Forever Plaid*. He has also performed a chorus role in *Don Giovanni* during a semester of study at Indiana University, as well as playing Alcindoro/Benoit in *La bohème* with the Missouri Symphony Society.



John Bell is an avid performer and an aspiring pedagogue. He has performed around Missouri as a member of the Missouri Clarinet Quartet and as a member of the University of Missouri Wind Ensemble and Philharmonic Orchestra. Mr. Bell is also a founding member of the newly-formed Orphean Chamber Ensemble. As an educator, he is spending time volunteering in the Columbia Public School system and works at the Wildwood Academy for Music and the Arts (WAMA) in Arkansas as an instructor and as a member of the WAMA Orchestra. Mr. Bell is currently a student at the University of Missouri under the tutelage of Dr. Wesley Warnhoff, and is working toward a BM in Music with an emphasis in Music Education. His previous teacher was Dr. Andy Wen.



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.



Allison Brenner graduated from the University of Arkansas (U of A) in December 2010 with a degree in Music Business. At the U of A, she studied under Dr. Ronda Mains and fulfilled the studio requirements of a flute performance major. During her tenure, she performed with the U of A Wind Symphony for five semesters and also played with the University Symphony Orchestra (USO) for two semesters. In the spring of 2009, she won the U of A Concerto Aria Competition and was awarded the opportunity to perform her selection with the USO. She performed in various local musical ensembles, was a member of Sigma Alpha Iota (SAI) – a women's fraternity for music – and was awarded several music scholarships during her tenure at the U of A. After graduation, she continued to play in local ensembles and taught flute and piano lessons. She and her husband moved to South Carolina for her husband to attend medical school in 2012, and then to Columbia in 2016 for his

residency at the MU Hospital. Since coming to Columbia, she has joined the Columbia Civic Orchestra and the Odyssey Board as general manager. She currently works full-time as a credentialing specialist with Real Radiology.



Patrick David Clark was born in St. Louis, MO, is a composer, conductor, and founder and Artistic Director of the Southside Philharmonic Orchestra. Patrick is musical director of the Jefferson City Symphony Orchestra and Chorus, frequent guest conductor for the Columbia Civic Orchestra and Mizzou New Music Ensemble, and musical director for many productions by The Little Theater. As a composer, Patrick has been commissioned by the Illinois Symphony Orchestra and many American and European chamber ensembles and soloists including his work for piano solo, *Snow Coming*, for St. Louis Symphony pianist Peter Henderson, and a chamber work for The Odyssey Chamber Concerts Series in Columbia, MO. Orchestral works by Patrick have been programmed by the Seattle Symphony, San Antonio Symphony, Nashville Symphony, Spokane Symphony, and the Nederlands Ballet Orkest. Chamber works by Patrick have been performed and recorded in The Netherlands and Israel. Recent performances include that by the Roosevelt University Contemporary Music Ensemble of *Glancing Blade* for chamber orchestra, March 2017. The Dutch new music ensemble, *But What About... (BWA)*, whose formation has centered on Patrick's, *Light Bending Forward*, which is based on texts drawn from Jack Kerouac's *On the Road*, includes this work in their regular performance repertoire.. Patrick is currently working with the American Composers Alliance in planning a tour for BWA to New York City to perform new works by American composers including one of his own: *Tao de ching*. Dr. Clark has worked with American Voices as Composition faculty on several trips to Kurdistan, Thailand, and Lebanon. Patrick is a Tanglewood Fellow (1997), participated as a composer at June in Buffalo and studied with Louis Andriessen at the Royal Conservatory in Holland on a Fulbright scholarship. Works by Patrick can be heard at: <http://soundcloud.com/patrick-david-clark>



R. Paul Crabb, University of Missouri's Director of Choral Activities and Chair of Graduate Choral Conducting, earned degrees in Music Education, Vocal Performance, and received a PhD in Choral Music Education from Florida State University. His ensembles have performed at state, regional, and national conventions and have traveled extensively in Mexico, Germany, Austria, Italy, Hungary, Sweden, Slovakia, Czech Republic, Russia, Bulgaria, Estonia, Australia, and China. Crabb was assistant conductor at the Russian/American Choral Symposium where his choir was invited as the resident American choir at the Moscow Conservatory. He has served as visiting professor in Austria, taught conducting in Taiwan, lectured on eighteenth-century music in England, and studied sixteenth century polyphony in Italy with the renowned Peter Phillips. He was the first American to serve as Guest Visiting Choral Professor at the Liszt Academy of Music in Budapest, Hungary, and at the Choral Department of the University of Vienna's Universität für Musik und Darstellende Kunst. In 2008 Crabb accepted the position as Resident Guest Conductor of the Baroque Orchestra of

Biographies

Domenica Cimarosa in Avellino, Italy, where he conducted performances in the Naples and the Amalfi Coast region. He also accepted a position as the resident conductor for the Dante Music and Arts Festival in Nagoya, Japan in 2010. Since then he has joined the guest faculty at Stanislaw Moniuszko Music Academy and the permanent faculty at the Laudate Dominum International Music Festival in Vienna, Austria. Spring semester 2015 was spent in Sweden studying choral training in higher education. During that time he lectured, conducted, and presented seminars at Lund University, Malmö College of Music, the Royal Conservatory in Stockholm, and the College of Music in Piteå, as well as in several neighboring countries. Future conducting engagements include China, Slovenia, Brazil and Estonia. Crabb has also been recognized for his teaching skills. He was the recipient of the Walker and Doris Allen Teaching Award at Truman State University, was honored as Missouri's Professor of the Year, and in 2012 received the William T. Kemper Award for Teaching Excellence from Mizzou. His published research has appeared in the MENC research journal *Update* and *Choral Journal*. He also has published editions of choral music with several major publishers in the U.S. Crabb is Artistic Director and conductor of the professional vocal chamber ensemble *Prometheus*.



Dustin Bennett Frieda, violist, has performed extensively as a chamber musician and soloist throughout the United States and Western Europe. With degrees in performance and education from the University of Missouri,

Frieda is committed to the spread of string education programs throughout Columbia and Mid-Missouri. Frieda currently directs the Missouri Youth Orchestra, the Columbia Public School's Honor Orchestra, and works as a music education specialist at Thomas Hart Benton S.T.E.M. Elementary. Frieda's principal viola studies were with Leslie Perna and Donald McInnes.



Cole Galbraith is a senior at Hickman High School, where he plays horn for the Wind Ensemble under the direction of Denis Swope and Tom Sweeney. Cole has been studying horn for 7 years with Dr. Marcia Spence and Michael Hill. Cole also plays trombone for the Hickman Jazz Ensemble, and is involved with various musical productions for

Hickman, playing various instruments in pit orchestra. In addition to Hickman musical activities, Cole also plays in the University of Missouri Horn Choir, was awarded 2nd chair in the Missouri All State Band, and has performed as a soloist as well as in both a woodwind and brass quintet for the MSHSAA solo and ensemble festival.



Native to Kansas City, Erik Hassell received his Bachelor's and Master's degrees in Music from Mizzou while studying violin with Eva Szekely. Since completing his studies, Mr. Hassell has built a thriving violin and viola studio in the KC area. During the school day, he teaches in the Musical Bridges program where private instruction

is provided for talented students in need and runs sectionals in the local school string programs. Hassell has performed with the Springfield (MO) Symphony, Topeka Symphony, and Missouri

Symphony. He currently performs with the Odyssey Chamber Ensemble, Lee's Summit Symphony, and Xiphia Trio. He's enjoyed playing in ensembles for such artists as Evanescence, Lindsey Sterling, and the Transiberian Orchestra.



Hans Bridger Heruth is an award winning composer and performer pursuing a Bachelor of Music degree in composition and violin and voice performance at the University of Missouri on a composition scholarship from the Sinquefeld Charitable Foundation. Heruth's works have been

performed by many different ensembles, including the Midwest Chamber Ensemble, the Columbia Civic Orchestra, the KC VITAS Chamber Choir, the Heartland Men's Chorus, the University of Missouri's University Singers, the Mizzou New Music Ensemble, members of the St. Louis Symphony, and Deviant Septet. In addition to these ensembles, his works have been performed by renowned solo musicians, including world-famous tenor Steven Tharp, pianist Paola Savvidou of the New Muse Piano Duo, and violinist Eva Szekely. Most recently, Heruth had the world premiere of his chamber opera, "A Certain Madness", commissioned by the Show-Me Opera Program. Heruth was a finalist for both the 2015 Sinquefeld Prize in Composition and the 2016 ASCAP Morton Gould Young Composers Award, and was a finalist for the 2018 American Prize in Composition for both the choral and the vocal chamber divisions. As a performer, Heruth has frequently performed as a violinist with the Missouri Symphony Orchestra, the Columbia Civic Orchestra, the Southside Philharmonic, and the University Philharmonic at the University of Missouri. As an opera singer, Heruth has performed various roles such as Leporello in Mozart's *Don Giovanni*, Basilio in Rossini's *Il barbiere di Siviglia*, and Ford in Verdi's *Falstaff* in scenes, and Bartolo in Mozart's *Le nozze di Figaro* and Simon Stimson in Ned Rorem's *Our Town* in a full production, all with the University of Missouri's Show-Me Opera. He is also an active collaborative pianist, and enjoys playing for many solo musicians and accompanying the University Singers under the direction of Dr. R Paul Crabb.



Maura Higgins is a senior studying chemical engineering at the University of Missouri-Columbia. She takes bass lessons under Professor Sue Stubbs and participates in the University Philharmonic Orchestra. After college, Maura hopes to continue playing the bass while pursuing her career as a chemical engineer.



Steven Houser, Lincoln University Professor Emeritus, holds degrees from Wright State University for which he was honored as an Outstanding Music Department Alumnus, the Ohio State University and a PhD from the University of Missouri. Dr. Houser was also a Fulbright Scholar to Egypt. He performs on clarinet with the Jefferson City Symphony Orchestra which he served as immediate past Conductor/Music Director for 12 years and on bassoon with the Columbia Civic Orchestra. He was the first conductor for the Lake Area Community Orchestra. He also performed in the Dayton Philharmonic Orchestra and in the United

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States Air Force Band, Wright Patterson Air Force Base. He is a Past President of the Missouri Music Teachers and the Mid-Missouri Music Teachers Association and is a nationally certified instructor of woodwinds by the Music Teachers National Association. He is a Past President of the Jefferson City Arts Council and a music director for numerous Jefferson City Little Theatre productions as well as the joint Broadway Review presented in Jefferson City and Cork, Ireland. He is a member of Our Savior's Lutheran Church where he sings bass and performs sacred woodwind solos with his wife, Jan. He is a past choral director in Methodist, Presbyterian, and Disciples of Christ churches in Ohio and Missouri. He dotes on his two grandchildren, Emily and Steven, his three-legged dog, Mr. Beats, his tail-less cat, Musette, and faithfully feeds the wild birds. A little known fact: he holds a Black Belt in Tae Kwan Do.



Winner of the 2019 MMAMTA/Odyssey Pre-Collegiate Aria/ Concerto Competition, pianist Henry Huang is a senior at Rock Bridge High School. He currently studies piano with Dr. Peter Miyamoto. He has won numerous competitions, including won Honorable

Mention in the Carmel Klavier – International Piano Competition for Young Artists, First Prize in the 2019 North International Music Competition, 2nd place in the University of Florida International Festival's Pre-College Piano Competition, 2nd prize in the 2017 Golden Classical Music Awards International Competition, 3rd place in the 2017 Kansas City Symphony Young Artist Competition, and Honorable Mention in the 2017 MTNA Senior Missouri State Piano Competition. He has performed in Carnegie Hall and the Kauffmann Center of Performing Arts. This past summer, Henry attended the Boston University Tanglewood Institute Young Artists Piano Summer Program. Henry is also the pianist for the Thornbrook Piano Trio for the second year. Outside of music, Henry also enjoys playing a good game of chess or does some math team events. He also enjoys learning new things outside of the classroom.



Sejoon Jun is currently a senior at Rock Bridge High School, where he is pursuing to enter the medical field, while also hoping to participate in musical opportunities in college. In his high school, he is the current concertmaster of the chamber orchestra, and is heavily involved in chamber music activities. Some of his recent musical accomplishments include receiving the

highest rating in the regional MMTA competition, and being nominated for the High School Honors Performance Series at Carnegie Hall and Sydney Opera House. Additionally, he has been a second violinist at the Missouri All-State Orchestra in 2016, and served as the concertmaster of the orchestra during the 2017 season.



Fred Lowrance is a native Missourian having grown up in Southwest Missouri. He studied with Earl Bates (St. Louis Symphony) and Robert McGinnis (New York Philharmonic). Fred enjoyed employment with the following orchestras: Aspen Festival Orchestra, Halifax Symphony Orchestra, American Ballet, Les

Grande Ballet Canadiens, S. Hurok -Royal Ballet, Royal Danish Ballet, Bolshoi Ballet, Leningrad-Kirov Ballet, Florida Symphony, and the New Jersey Symphony. Fred currently enjoys playing with the Columbia Civic Orchestra and the Southside Philharmonic Orchestra.



Mary Manulik is a Suzuki cello instructor. She teaches from her home studio in Columbia. Mary has a B.A. in cello and piano from the University of Wisconsin-Parkside, where she studied with David Littrell and Stephen Swedish. Her M.A. is from the University of Iowa. Her teachers there were Charles

Wendt and John Simms. While in Iowa, Mary played with the Cedar Rapids Symphony and taught at the Preucil School of Music and Cornell College. After moving to Columbia, Mary worked as a piano accompanist and cello instructor at Central Methodist University. She plays with the Columbia Civic Orchestra, the Thilman Duo for flute and cello, and the Prairie Strings Quartet. In addition, Mary is the owner of a home-based gluten-free baking business called Senza. She and her husband, Joe, have three adult children.



Leigh Muñoz is adept as an orchestral musician, soloist and educator and brings a variety of experiences to her career. Leigh is the founder and owner of GoBassoon Reeds, which provides professionals, amateurs and students from around the world with bassoon and contrabassoon reeds.

In demand as a clinician she has spread her knowledge of reed making throughout the country. This next year she will be serving as second bassoon for the Symphony of Northwest Arkansas. She has held contrabassoon positions in both the Springfield and Cedar Rapids Symphonies and is currently a regular substitute bassoonist and contrabassoonist with the Kansas City Symphony, Lyric Opera, and Kansas City Ballet. Leigh has performed as concerto soloist with the University of Kansas Wind Ensemble, University of Kansas Symphony Orchestra, Ottawa University Symphony Orchestra and Ohio University Symphony Orchestra. Leigh is currently on the faculty for the Bassoon Institute at Interlochen Arts Camp and previously taught at High Plains Music Camp and the Midwestern Music Academy. Prior to her appointment at the University of Missouri, she has held bassoon teaching positions at Washburn University and Missouri State University. Also an active member of the double reed community, Leigh has both performed and given clinics at multiple Midwest Double Reed Society Conferences and is currently their Web Editor and has served in the past as their Treasurer. She has also been selected twice to perform world premieres at the International Double Reed Society Conferences. Leigh holds degrees from Oberlin Conservatory, Ohio University and a Performance Diploma from New England Conservatory. Her principal teachers include George Sakakeeny, Eric Stomberg, and Richard Svoboda.



Colleen Ostercamp is the organist at First Baptist Church and has been for just over 25 years. She plays the organ, piano, flute, and bells. Colleen received her Bachelor of Arts in music education from Sioux Falls College in South Dakota. Colleen went on to do mission work in Brazil and Canada and then became the director of a preschool in Miami, Florida. Now, she calls First Baptist Church

Biographies

home and loves the family atmosphere that the professional staff offers and the friendly congregation that she gets to play for every Sunday. Colleen's title is Organist, yet she brings so much more than just the gift of music to our church family. Her heart for worship and the gentleness of her spirit are a welcoming presence in our faith community. Colleen teaches music at Child Development Center, and enjoys teaching her private piano studio.



Morgan Owen has been playing viola ever since she was introduced to the instrument as a teenager. After completing studies at the University of North Carolina at Greensboro, where she studied with Steve Reich Trio member Scott Rawls, she began to establish a career as a chamber and symphonic musician in Nashville, TN. While living in Nashville, she was a member of the

Paducah (KY) Symphony, Jackson (TN) Symphony, Trevecca Nazarene University Orchestra, Nashville Praise Symphony, and played with the Nashville String Machine, where she performed with Kenny Loggins and Michael W. Smith in addition to others. She has also enjoyed performing as a member of the Salisbury (NC) Symphony, where she also served as violist in the principal quartet and trio. In 2008, she moved to Puerto Limon, Costa Rica, where she established a school of music that continues to thrive today. Currently, Mrs. Owen serves on the faculty at Central Methodist University, as personnel manager for the Columbia Civic Orchestra, is in her fifth year as a member of the Missouri Symphony, and serves as Principal violist in the Southside Philharmonic in Jefferson City. She is completing her Masters in Viola Performance with Leslie Perna at Mizzou, where she is also pursuing a Masters in Voice Performance with Christine Seitz. She plays a 2011 viola made by Hiroshi Iizuka with a Hill bow. She is excited to be sharing a stand tonight with her former student, Preston Roberts.



John D. Perkins is Professor of Music at Central Methodist University where he teaches applied trumpet and horn, directs the CMU Trumpet Ensemble, and teaches music history. Perkins earned degrees from The University of Texas at Austin (D.M.A.), The University of Wisconsin - Madison (M.M.), and St. Cloud State University (B.S.). His primary

trumpet teachers include Raymond Crisara, Albert Moore, John Aley, and he studied briefly with Frank Kaderabek and Don Jacoby. Perkins has held trumpet positions and performed with a multitude of orchestras, including the York Symphony, Johnstown Symphony, San Angelo Symphony, Abilene Philharmonic, Victoria Bach Festival Orchestra, Mid-Texas Symphony, and the St. Cloud Symphony Orchestra. He recently held the principal trumpet position with the Shippensburg Festival Symphony Orchestra for fifteen years. Repertoire performed in its entirety included Mussorgky's Pictures at an Exhibition, Shostakovich's Symphony No. 5, Strauss' Death and Transfiguration, Stravinsky's Firebird Suite, Dvorak's Symphony Nos. 6, 8 and 9, Gershwin's Rhapsody in Blue and his Concerto in F for Piano and Orchestra, Beethoven's Symphony Nos. 3, 5, and 7, Bernstein's Symphony No. 2 and his Chichester Psalms, Tchaikovsky's Symphony No. 5, Ives' Circus Band, Mendelssohn's Symphony No. 3, Barber's Knoxville: Summer of 1915, and Brahms' Symphony No. 1 to name a few. He has shared the

stage with several artists and conductors, some of which are Sarah Chang, Joshua Bell, Nadja Salerno-Sonnenberg, Allen Vizzutti, Christine Brewer, Stuart Malina, Jean-Yves Thibaudet, Andre Watts, and Fredericka von Stade. Performing often for the Odyssey Chamber Music series, Perkins recently played Stravinsky's L' Histoire du Soldat, Berg's Chamber Concerto, and Martinu's Le Revue de Cuisine. He has also played lead trumpet for the Arrow Rock Lyceum Theatre, MU's Summer Rep Theatre productions, Stephens College musicals, the Big Bang Brass Quintet, as well as solo engagements. He has performed at the International Trumpet Guild Conference and has several recording reviews articles published in the International Trumpet Guild Journal.

Christy Pond (No information available.)



Danish flutist, Kristine Poulsen has worked with some of the finest ensembles in the US and Europe, including Alarm Will Sound, The Royal Danish Opera, The Copenhagen Mozart Players and The Copenhagen Philharmonic. With the latter she has played under renowned artists such as Joshua Bell, Renee Fleming and Rolando Villazon. She has performed Mozart's

Flute Concertos with the Zealand Chamber Ensemble and at an early age she received critical acclaim for her soloist performances of Philippe Sparke's "A Lindisfarne Rhapsody" with The Danish Concert Band. Recent soloist appearances include her performance of Vagn Holmboe's Sonata for Flute at the NFA Flute Convention in Chicago, and her solo recital at the Soroe International Music Festival in Soroe, Denmark. As a chamber musician, Kristine has been featured in numerous concerts with Ensemble Rosenoern of Copenhagen with repertoire including Debussy: Trio for flute, harp and viola, Jorgen Jersild's wind quintet: "Playing In The Woods", and Mozart's Flute Quartet in D-Major performed in the beautiful Tivoli Concert Hall. She has been featured with the University of Missouri Woodwind Faculty Quintet, the University of Missouri Faculty New Music Ensemble ZouM, and she performs on a regular basis with the Odyssey Chamber Music Series. Kristine holds an Advanced Postgraduate Soloist Degree at The Royal Danish Academy of Music in Copenhagen, Denmark and a Master's in Music at the University of Missouri. Furthermore, she has studied at the prestigious Conservatoire National Supérieur de Musique et Danse de Lyon in France with renowned flutists, Julien Beaudiment (Principal, Opera de Lyon, previous principal L. A. Philharmonic) and Philippe Bernold (Music Conservatory of Paris). Kristine is a professor at the Missouri Valley College. A dedicated teacher, she has received the Outstanding New Faculty Award, and is also an instructor at the internationally acknowledged online teaching academy, PlayWithaPro. Kristine plays a 14K Gold Muramatsu flute.



D. Lydia Redding was a violinist of the former Colorado String Quartet. The quartet was recognized on four continents as one of the finest string quartets on the international scene. Winners of both the

Banff International String Quartet Competition and the Naumburg Chamber Music Award, their performances were noted for their musical integrity, impassioned playing and lyrical finesse. Highlights of past years include tours of more than twenty countries and

Biographies

performances in major cities across the globe. New York appearances include the Mostly Mozart Festival, where they performed twenty Haydn Quartets over a two-year period, and concerts in Carnegie Hall and at Lincoln Center. The Quartet regularly performed the complete Beethoven Quartets, most recently in Berlin, making them the first female quartet to have performed the Beethoven cycle in both North America and in Europe. The Colorado Quartet commemorated the 50th anniversary of Béla Bartók's death in 1995 with the first complete performance of the Bartók String Quartets to take place in Philadelphia. The Colorado Quartet is Quartet-in-Residence at Bard College in New York State, where Quartet members taught private lessons, coach chamber ensembles and present courses on the Literature of the String Quartet. The ensemble was Quartet-in-Residence for 1998-99 at the Oberlin Conservatory of Music, and has also held artist residencies at The New School in Philadelphia, Swarthmore and Skidmore Colleges and Amherst College. They gave master classes across the continent, including at The Eastman School of Music, Northwestern University, The Banff Centre, Indiana University, University of Michigan at Ann Arbor and the University of Toronto, and are Artistic Directors of the Soundfest Chamber Music Festival and Quartet in Falmouth, Massachusetts. The Colorado Quartet's inspiring style combines a deep scholarly knowledge of the quartet literature with energy, passion, and a focus on fine details. Members of the Colorado Quartet served on the juries for several international competitions, including the Coleman Chamber Music Competition, Banff Quartet Competition and Concert Artists Guild Competition. Their critically acclaimed recordings of Beethoven, Schubert, Mendelssohn, Brahms and contemporary composers can be found on Parnassus, Mode and Albany Records. The Colorado Quartet commemorated its 20th anniversary in 2003 with a release of the first in a complete set of Beethoven Quartet recordings.



Preston Roberts started playing the viola when he was a teenager, and learned through Columbia Public Schools, and Missouri Symphony Society. His primary studies were through Dustin Frieda, Morgan Owen, and currently Leslie Perna. Roberts is now a

Freshman at the University of Missouri, majoring in both Marketing and Music. He participates in the University of Missouri Philharmonic Orchestra, and hopes to have a career as both a Marketing Analyst and a violist.



Alison Robuck teaches at Central Methodist University and for the Missouri Symphony Conservatory, and she is President of the Midwest Double Reed Society and Vice President for Odyssey Chamber Music Series. She has performed as a member and a soloist for 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. As oboe faculty for Ameropa, a three-week summer chamber music festival in Prague, she has performed solo and chamber concerts in many locations around the city including several in the Prague Castle, the Brevnov Monastery and in the Rudolfinum's Dvořák Hall. She was invited to

perform oboe recitals at the International Double Reed Society conventions in NYC, Tokyo, and Columbus, Georgia.



Paul Seitz is a composer of opera and music for instrumental and vocal ensembles large and small. His compositions have been heard in recitals and concerts across the United States as well as around the world, including recent performances in Austria, Australia, Belgium, Brazil, Colombia, Germany, Netherlands, Scotland, Spain, and New Zealand. Seitz holds a D.M.A. in Composition and M.M. (Music Theory) from the University of Wisconsin and a M.A. from Teachers College, Columbia University. His primary composition teachers were Robert Crane, Fred Lerdahl and Stephen Dembski. Recordings featuring his music include: a new CD by Drei Bones trombone trio (2019 release), *Across the Wide Missouri*, New Music for Trombone, by Timothy Howe and a faculty ensemble from the University of Missouri School of Music, *Martyrs*, by the Codigo Trio (Netherlands), *In a Nutshell* (Netherlands) by bass clarinet virtuoso Henri Bok, *Dialogues*, by The Irrelevants (Carrie Koffman, saxophones and Tim Deighton, viola), *Tunnel Vision* by the MU Concert Jazz Band and *Spiritual Planet* (Klavier) by the UNLV Wind Orchestra. Dr. Seitz currently teaches music theory and composition at the University of Missouri School of Music. Prior to teaching at the college level, Dr. Seitz taught public school orchestra in Wisconsin and New York. He studied viola with Dr. Lee Coker, Kato Havas and Karen Davy, and string pedagogy with Marvin Rabin, Janet Jensen, and George Bornoff. His compositions for student string and symphony orchestras have been performed by many Honors Orchestras and All State Orchestras across the United States.



Katie Smyth is a freelance performer and private flute teacher in Jefferson City, Missouri. She currently holds the principal flute position in the Southside Philharmonic Orchestra and is one half of the flute and guitar duo, Howard & Smyth. A former member and current substitute of the Missouri Symphony Orchestra (Columbia), she is also a substitute piccoloist for the Springfield Symphony (Missouri). Katie holds a Master of Music in Flute Performance from the University of Missouri (2013), and a Bachelor of Music in Education from Missouri State University (2005).



An Arkansas native, Lindsey Tevebaugh graduated magna cum laude with her Bachelor of Arts in Music Education from the University of Central Arkansas, and went on to earn her Masters degree in Music Education from the University of Missouri. Performing opportunities over the past 16 years have taken her across the United States and abroad, most notably to Spain and Austria. Tevebaugh is an active performer in Columbia and Jefferson City, an original member of the Southside Philharmonic Orchestra, and enjoys playing for community musical theater productions. She serves as the business manager of the Columbia Public Schools 5th Grade Honors Choir and is currently in her 9th year teaching elementary music.

Biographies



Brianna Trainor is a passionate percussionist based in Columbia, Missouri. A diverse performer, she stays active in a variety of classical, contemporary, and world music scenes. She currently performs with the Mizzou New Music Ensemble (a graduate ensemble-in-residence at the University of Missouri), the Missouri Symphony, the Central Wisconsin Symphony Orchestra, the Columbia Civic Orchestra, and Wontanara West African dance classes. She was previously a member of Ayodele Drum and Dance, a Chicago-based all-women's West African dance troupe. Her most influential teachers have been Megan Arns, Sean Connors, Ryan Korb, Andrew Elbert, and her instructors at Dagbe Cultural Institute and Dagara Music Center in Ghana, West Africa.

Cameron Tubbs (No information available.)



Dan Willett is Professor of Oboe in the University of Missouri School of Music, where his faculty duties have included teaching the oboe and reed-making, coaching chamber music, music appreciation, music fundamentals, and performing as a member of the Missouri Woodwind Quintet, ensemble-in-residence at MU. A native of Okemos, Michigan, Willett earned

both bachelor and master's degrees from Michigan State University, where he studied oboe with Daniel Stolper. In addition to regular solo recitals on and off campus, Willett has performed with the St. Louis Symphony, St. Louis Bach Society, Kammerguild Chamber Orchestra, and Columbia Civic Orchestra, at the Bach Aria Group Festival, New College Music Festival, Mid-West International Band

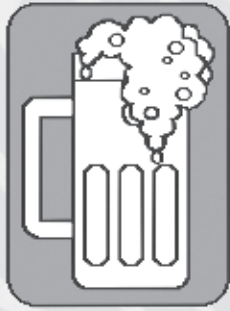
and Orchestra Clinic, and the International Double Reed Society Convention. As a member of the Missouri Quintet, he has performed at Carnegie Hall in New York, the International Chamber Music Festival in Belem, Brazil, and in other cities including St. Louis, Boston, and Chicago. The Missouri Quintet has recorded on the Cambria label (Quintets Nos. 1 and 2 by David Maslanka), and has appeared on National Public Radio's Performance Today. In 2017, in collaboration with Brazilian guitarist Paulo Oliveira, he released *Two Hemispheres*, an album of jazz/crossover music by American and Brazilian composers. Willett has also been active as a composer and arranger, having studied composition with Jere Hutcheson at Michigan State University. His woodwind quintet transcriptions have been favorably reviewed by the *New York Times*, and broadcast nationwide. His original works include assorted chamber pieces, choral works, and *Three Settings of Old Tunes* for woodwind quintet and band.

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Sunday, December 9—4pm

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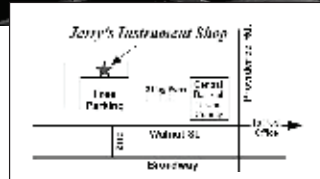


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Naomi Sugino Lear

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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