

Odyssey
Chamber
music series



Summer Music

August 18, 2023



Take a bow, Odyssey.

Congratulations on your Twentieth Season!

KOPN proudly salutes the Odyssey Chamber Music Series for two decades of presenting classical music to audiences in Columbia.

Our organizations share a love for music, an appreciation of amazing local talent, and a gratitude for the generous community that supports our passion for music and the arts.

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Greetings

Dear Musical Friends and Family,

Welcome to the 20th anniversary season of Odyssey Chamber Music Series.

Chamber Music has always been my passion since I was introduced to a piano-cello duo in 5th grade.

To play in a piano trio, my music school required sight reading at its scholarship audition – and I was horrible. To prepare for a second audition, I leaned on my perfect pitch and Suzuki training, and listened to A LOT of chamber music. When I was given a new Mozart piano trio at the audition, I could “read” it.

I believe things happen the way they need to. Where there is will, there is always a way! So much work goes into making Odyssey happen.



Photo from 2004

THANK YOU, to all the donors, supporters, listeners, and performers, for advocating on Odyssey’s behalf all these years.

First Baptist Church of Columbia, I do believe you are a miracle. It is such a blessing that for 20 years, Odyssey has known only First Baptist Church as its “home,” and the wonderful people in it as “family.”

I owe Odyssey’s success, to former Associate Pastor Ed Rollins, Rev. Dr. Carol McEntyre, Rev. Michael McEntyre, Colleen Ostercamp, Brenda Rice, Susan Goudie, Janet Deneke, and Sandra Hunter – Thank you for your patience and trust in me, and what we do at Odyssey. Together we have seen a generation of young people enjoy participating in Kids@Heart, Pre-Concerts, Concerto Competitions, Odyssey Chamber Ensemble, countless recitals, and theory classes. I am grateful for every moment I am in First Baptist’s sanctuary.

Tonight, we welcome the Intercultural Music Initiative (IMI) chamber players from the St. Louis area, in a program is titled “Summer Music.” We will hear eclectic styles from blues to Spirituals to gypsy dance, and travel from Egypt to the U.S., to Africa to the Czech Republic, then back to the U.S. – my familiar Yale, in 1995 (Torke’s *Yellow Pages*).

Enjoy the 20th Season of Odyssey, a musical journey around the world!

Ayako Tsuruta
Executive and Artistic Director

Odyssey Staff & Volunteers

Executive and Artistic Director Ayako Tsuruta
Piano Technician Lucy Urlacher
Videography Dr. Aaron Stoker
Audio Peter Miyamoto
Photographer Katherine F. Blake Photography
Staff / Volunteers Lauren Miyamoto, Jan Tucker, Andrew Wiele

** Special thanks to the First Baptist Church administration and staff,
especially Michael McEntyre and Brenda Rice.*

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Ayako Tsuruta
Executive and Artistic Director

First Baptist Church of Columbia
Presents
Odyssey Chamber Music Series
Season Twenty, Concert One

Summer Music

Friday, August 18, 2023 at 7:00pm

Greetings, Ayako Tsuruta, Director

Blues for Flute, Violin, Cello (1988)

Ted Lucas
(b. 1942)

Piano Trio (1986)
Ekhnaton's Prayer
Phoenician Dance

Gamal Abdel-Rahim
(1924-1988)

Afro-American Suite for Flute, Cello and Piano (1969)

Undine Smith Moore
(1904-1989)

Nobody Knows the Trouble I See, Lord

I Heard the Preaching of the Elder, Preaching the Word of God

Who is that Yonder? Oh, It Looks Like My Lord, Coming in a Cloud

Shout All Over God's Heaven

From *Carmen* (1875), trans. Peter Simpson

George Bizet
(1838-1875)

Aragonaise

Danse Boheme

Intermission

From 24 Studies in African Rhythm

X. Barka

III. Udje

V. Jali

VI. Iroro

XXIII. Sanza

XXIV. Raging River Dance 2

Peter Miyamoto, piano

Fred Onowwerosuoke

(b. 1960)

Quartet for Flute, Violin, Cello, and Piano (2020)

I. Andante

II. Andante

Filip Holacky

(b. 1993)

From *Telephone Book* (1995)

for Flute, Clarinet, Violin, Cello and Piano

I. The Yellow Pages

Michael Torke

(b. 1961)



Intercultural Music Initiative (IMI) Chamber Players

Wendy Hymes, flute

Jessica Platt, violin

Andrew Ruben, cello

Ayako Tsuruta, piano

With

Guest, Wesley Warnhoff, clarinet

and

Soloist, Peter Miyamoto, piano

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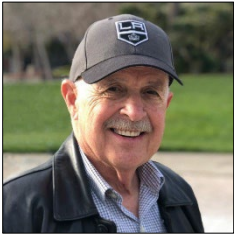
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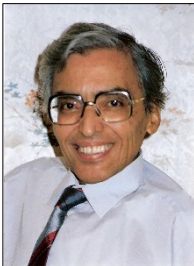
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Program Notes by Dr. Wendy Hymes



Ted Lucas (b. 1942?) is a native of San Diego, CA. He received his BA and MA degrees in composition from San Diego State University where he studied with David Ward-Steinman. He received his doctorate in composition from the University of Illinois where his teachers were Gordon Binkerd, Herbert Brun, and Thomas Frederickson. He also spent a year in Pars, France, studying composition with Nadia Boulanger. He has held several positions in academia including Dean of the School of Fine Arts at Southwestern University in Georgetown, TX and is Professor Emeritus and Founding Provost at California State University Channel Islands.

Blues was commissioned by the Ensemble Le Caprice and was premiered on Jan. 24, 1988. It is a delightful work that allows each of the instruments to have a few moments to "show off" in the traditional blues style.



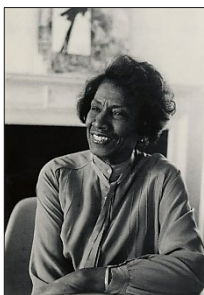
Gamal Abdel-Rahim (1924-1988) was born into a musical family – his mother sang and played piano in the Oriental style, and his father played the nay (flute), oud (lute) and violin, taught music privately and was appointed as a music supervisor to the Egyptian Ministry of Education. His father also registered the invention of a Boehm flute that could play the three-quarter tones that are found in characteristic Arabic modes. At a young age Gamal began to play the piano but was only halfheartedly encouraged by his father, who wished to spare him the disappointments of a career in music that he himself had experienced. He studied history at Fouad University (now Cairo University) and received encouragement from the Music Association. He studied Western music theory, harmony and piano. In 1950 he fulfilled his dream of studying music in Germany studying musicology at the Musikhochschule of Heidelberg and then composition at the Musikhochschule of Freiburg in Breisgau from 1952 to 1957 with Harald Genzmer, a well-known pupil of Hindemith.

Gamal returned to a changing Egyptian society five years after the 1952 revolution which ended the British occupation. This was the dawn of a new cultural nationalistic movement aimed at emphasizing Egyptian cultural identity, but also open to Western culture and arts, including Western music. When the Cairo Conservatory of Music first opened its doors in 1959, Gamal was appointed to teach theory and harmony and was later appointed head of the composition department which he founded in 1971,

Program Notes by Dr. Wendy Hymes

the first of its kind in the Arab world. He created his own multicultural compositional style that fused Arabic and Western music and earned him the title of “Bartok of Egypt.” He held this position until 1984, when he became Professor Emeritus, later traveling to the United States in 1987 to teach with his wife for two years at the University of South Florida at Tampa.

The *Trio for Violin, Cello and Piano* is one of the composer’s last works. He composed the second and third movement and was still working on the first movement before his death in November 1988. Nevertheless, the two completed movements were successfully premiered in Germany late in 1987 in the composer’s presence. Pharaonic subjects inspired several major works by Abdel-Rahim, including the slow poetic movement entitled *Ekhmaton’s Prayer*, a tribute to that visionary whose doctrine was fiercely resisted by the priesthood and ended with his death. The lively *Phoenician Dance* is in strong contrast, opening with a rhythmic pattern tapped on the wooden body of the cello to which the violin and piano respond with ornamented syncopated rhythms and colorful sonorities.



Undine Smith Moore (1904-1989), composer, educator and lecturer, was the recipient of many honors, including citations from Fisk University, Atlanta University, Virginia State College, the National Association of Negro Musicians and the City of New York. She was named Music Laureate by the Virginia Cultural Laureate Center in 1977 and received honorary doctoral degrees from Virginia State College (1972) and Indiana University (1976). A granddaughter of slaves, Moore was born in Jarratt, Virginia in 1904. She attended high school in Petersburg, Virginia and went

on to the preparatory academy of Fisk University in Nashville. A graduate of Fisk University in 1926, Dr. Moore received the first Fisk scholarship to study (piano) at the Juilliard School of Music in New York and earned her master’s degree from Columbia University in 1931. From 1927 to 1972 Dr. Moore taught piano, organ and music theory at Virginia State College (now Virginia State University), where she was co-founder of the Black Music Center. She also served as Senior Advisor to the Afro-American Arts Institute at Indiana University.

Despite her early successes, Moore tragically never thought herself capable of becoming a composer. She once said: “One of the most evil effects of racism in my time was the limits it placed upon the aspirations of blacks, so that though I have

Program Notes by Dr. Wendy Hymes

been 'making up' and creating music all my life, in my childhood or even in college I would not have thought of calling myself a composer or aspiring to be one."

Though perhaps most well known for her choral works such as her *Scenes from the Life of a Martyr*, a 16-part oratorio on the life of Dr. Martin Luther King, for chorus, orchestra, solo voices and narrator that was premiered at Carnegie Hall and nominated for a Pulitzer Prize, her *Afro-American Suite for Flute, Cello and Piano* is a beautiful example of her instrumental writing. Negro spirituals originating in the slave period of American black history form the source material for this trio. Called "sorrow songs" by Frederick Douglas, they are primary examples of the black experience told from the perspective of those who lived it and drew on their artistic gifts to express and record their lives. These vocal artworks, inspired Moore, who weaves the beautiful melodies throughout each movement of this suite. Movement one: *Nobody Knows the Trouble I See, Lord Brothers Will You Pray for Me and Help Me to Drive Ole Satan Away*; movement two: *I Heard the Preaching of the Elder, Preaching the Word of God*; movement three: *Who is that Yonder? On It Looks Like My Lord, Coming in a Cloud*; and movement four: *Shout All Over God's Heaven*.



Georges Bizet's (1838 – 1875) *Carmen* is one of the most beloved operas. The opera tells the love story between the beautiful gypsy Carmen and her devoted suitor Don Jose and is full of Spanish-influenced music (written by a French composer!). The music's popularity led Bizet's friend Ernest Guiraud to arrange selections from *Carmen* for two orchestral suites which remain popular mainstays of orchestral repertoire today. The *Carmen Fantasia* series are transcriptions by bassoonist Peter Simpson for his Bizet trio (flute, bassoon, and piano) and also work well on cello. *Aragonaise*, one of the beautiful entr'actes from *Carmen*, is a Spanish traditional dance in driving triple meter accompanied by guitars castanets and hand clapping. The *Danse Boheme* gypsy dance opens the second act of *Carmen*, starting quietly and working up to a breathtakingly exciting climax.



Born in Ghana to Nigerian parents, award-winning composer **Fred Onovwerosuoke** (b. 1960) grew up in both countries before settling in the United States. "FredO," as friends call him, has spent time in over thirty African countries researching and analyzing some of Africa's rich music traditions. "I see hidden across Africa a gold-mine of unlimited musical scales and modes, melodic and

Program Notes by Dr. Wendy Hymes

harmonic traditions, and, yes, rhythms - abundant yet largely untapped," says Onovwerosuoke of his dominant influences. He also maintains that "my compositions are informed by my travels around the world, and each piece is harnessed and nurtured by an African sensibility that is unmistakable and genuine." FredO has also traveled in the American Deep South, the Caribbean and South America for comparative research in what he likes to call "traceable musical Africanisms." His influences are wide and varied, and is much at home discussing Beethoven, Debussy and Stravinsky as well as foremost exponents of various traditional musics. Onovwerosuoke's works have been featured in audio recordings, films, documentaries, and radio, including Robert De Niro's film, *The Good Shepherd*. His numerous awards include multiple ASCAP Awards, American Music Center Award, Meet-The-Composer Award, and Brannen-Cooper Brothers Award. His book, *Songs of Africa: 22 Pieces for Mixed Voices* published by Oxford University Press quickly became a favorite among choral directors across the globe.

Onovwerosuoke's *Twenty-four Studies in African Rhythms* in two volumes is one of the most-demanded African-rhythm influenced piano studies known. Each study is named for the dance or rhythmic patterns that inspired it and is crafted to sharpen some of the rhythmic challenges encountered by the non-indigene African performers (or in fact, for *any* pianists unfamiliar with these rhythmic styles). Here are notes from the composer: *Barka* brings us back to Arabia and Foula regions of Africa. *Udje* is based on an Urhobo (Nigeria) dance with the same name. *Jali* was fashioned from my years hanging out with *kora* playing griot friends from West Africa and *kraar* playing friends from the Abyssinian subregion of northeastern Africa. *Iroro* draws from the 'trance-like' dances of the "River-goddess" cults I observed across the West African coast. *Sanza* draws from the thumb piano traditions of Uganda and other parts of eastern Africa. *Raging River Dance 2* draws from dances and rhythm traditions around the Zambezi River banks in south central Africa.



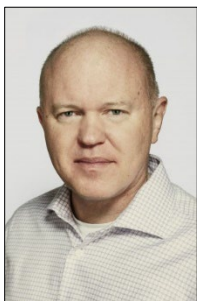
Filip Holacky (b. 1993) is a Czech composer and writer currently residing in Edinburgh, UK. He is a graduate of the Royal Conservatoire of Scotland where he studied Composition under the tutelage of David Fennessy, and the Brno Conservatoire in the Czech Republic where he studied Music Performance. His compositional output contains both large scale and chamber projects. His works have been performed around the world by ensembles such as Cuarteto Madrigal

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(Orquesta Sinfónica Nacional OSN México), Red Note Ensemble, C4 Ensemble, or the Brodick Quartet, among many others. Holacky's opera *The Orangery, or Whispering in the Storm* received the *Edinburgh Studio Opera Award for the Best New Opera*. In 2020 he composed an operatic miniature *Repülj, madár! or Auschwitz Lovers*, an original libretto for the project #OperaHarmony that was entirely created online for OperaVision.eu.

In 2021, his string octet *Arabesque* received the first prize at the Oberton International Composition Competition. Holacky champions new musical theatre scores, creating the series of orchestral concerts at the Royal Conservatoire of Scotland where he conducted his own orchestrations of works by Nikko Benson, Sarah Taylor Ellis, Steve Marzullo, Shonagh Murray, and Ben Toth. As a pianist, Filip has collaborated with many students across string and vocal departments of the Brno Conservatoire and Royal Conservatoire of Scotland and is currently a répétiteur for Eurythmy lessons at the Edinburgh Steiner School as well as teaching piano and composition privately.

His *Quartet for flute, violin, cello, and piano* was commissioned by the Plug Festival and was a finalist at the *Kaleidoscope Call for Scores 2020*. The work is in two movements and is dedicated to his mother. Holacky's music delights in the sonorous beauty of each of the instruments, subjugating the rhythm with lush but gentle outbursts at various points. The second movement opens with gentle tremolos in flute, violin and cello flowing underneath the piano's gentle pulsing rhythm punctuated by lyric accents by the flute.

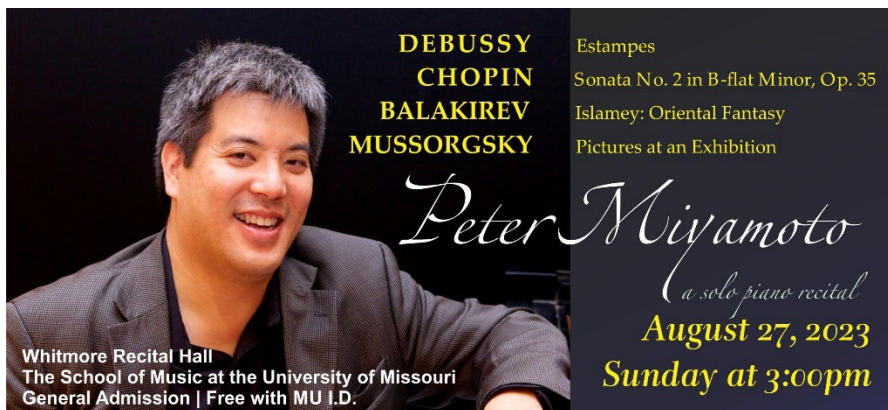


Michael Torke (b. 1961) has been commissioned by such orchestras as The Philadelphia Orchestra, the New York Philharmonic, and the San Francisco Symphony; by such ballet companies as New York City Ballet, Alvin Ailey, and the National Ballet of Canada; by such opera companies as the Metropolitan Opera, Théâtre du Châtelet, and the English National Opera; by such large ensembles as the London Sinfonietta, Lontano, and De Volharding; and such small ensembles as the Smith, Ying, and Amstel Quartets. He has been commissioned by entities such as the Walt Disney Company, and Absolute Vodka; worked with such soloists as Tessa Lark, Christopher O'Reilly, and Joyce Castle; and written incidental music to such companies as The Public Theater, The Old Globe Theater, and Classic Stage Company;

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and been composer in residence with the Royal Scottish National Orchestra. His music has been called "some of the most optimistic, joyful and thoroughly uplifting music to appear in recent years" (Gramophone). Hailed as a "vitaly inventive composer" (Financial Times) and "a master orchestrator whose shimmering timbral palette makes him the Ravel of his generation" (New York Times), Torke has created a substantial body of works in virtually every genre. A recent work, *SKY*, written for violinist Tessa Lark, was a finalist for the 2020 Pulitzer Prize, and was nominated for a Grammy for best classical instrument solo.

Telephone Book for flute, clarinet, violin, cello and piano was first premiered in 1995. Here are notes from the composer: "*The Yellow Pages* was composed while I was a student at Yale, in the spring of 1985. I had just finished my first large piece, *Ecstatic Orange*, and I chose more open, diatonic harmonies as a kind of relief from the denser chords I had just used. My decision to write for two winds, two strings, and piano came from the belief that it would be a practical combination, and that I would be more likely to get performances in the future... Referring to the alphabetical listings found in these familiar directories [Yellow pages, white pages, blue pages], I devised a kind of musical equivalency: bars of music repeat, but I continually introduce new key signatures. The result (going through the complete cycle of fifths, but not transposing anything) is the feeling of much activity over gradual change, much like the way alphabetical order works. (It takes 133 pages of "A" entries to get to the "B's" in my phone book, yet the ending letters of all the entries change constantly). Each movement explores a slightly different application of this treatment. In addition, the names of the movements also refer to my synesthetic response to the keys I chose. The Yellow Pages is in G major - a key which I've always associated with yellow. White is A minor; blue is D major - and those are the respective keys used."



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Islamey: Oriental Fantasy
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Dr. **Wendy Hymes** is known for her definitive interpretations of standard repertoire from the Baroque era to 20th-century composers as well as new music. A passionate advocate for intercultural music, her solo CD, *African Art Music for Flute*, features music for flute by composers from Ghana, Nigeria, Uganda and South Africa. She also directs the Intercultural Music Initiative Chamber Players, a mixed ensemble dedicated to performing music by diverse composers and serves on the National Flute Association's Pedagogy Committee. Abroad, she has enjoyed performing at the 50-years of independence celebration in Accra, Ghana in 2007, Africa Sings Festival in Lome, Togo, the Festival for African and African American Music, and the International Symposium Festival for new Intercultural Music at the University of London. In the US, Dr. Hymes has been featured performer at numerous National Flute Association Conventions, and performs with many ensembles including Chamber Project St. Louis, the Louisiana Philharmonic Orchestra, Winter Opera, the Union Avenue Opera, the St. Louis Philharmonic and the St. Louis Symphony Orchestra. Her additional recordings include *Spiritual Fantasy* on the Albany label with organist Lucius Weathersby and *Rhapsodies and Dances for Wind Quintet* by Fred Onowerosuoke, released in 2017 after a debut performance at the National Flute Association. Dr. Hymes holds BA, MM and DMA degrees in flute performance, music theory and arts administration from Principia College, Indiana University and Louisiana State University, respectively. Her principal flute teachers are Marie Jureit-Beamish, Jacques Zoon and Katherine Kemler. Dr. Hymes loves teaching students and has served on the Music Faculties of Southern Illinois University at Edwardsville, Jefferson College in Missouri, Louisiana State University and Arkansas State University where she served as Director of the Fowler Center. She teaches flute at Lindenwood University as well as at her private teaching studio. Her articles have been published in the National Flute Association's *Flutist Quarterly*. For more information, please visit her websites, www.wendyhymes.com and www.imusici.net.



Peter Miyamoto enjoys 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

Biographies

McGill, Amit Peled, David Shifrin, Lara St. John, and Allan Vogel, among many others. Currently Catherine P. Middlebush Chair of Piano and Coordinator of Keyboard Studies at the University of Missouri, Peter Miyamoto was named MU College of Arts and Sciences Professor of the Year in 2021. 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 in 2003-2015, he served on the faculty of the Curtis Institute of Music's Young Artist Summer Program in 2016-2020. He has presented master classes at major institutions throughout the United States as well as internationally in Canada, China, Greece, Japan and Serbia. Peter Miyamoto has released six CDs of solo piano music on the Blue-Griffin Label as well as a CD of commissioned violin and piano duos with violinist Julie Rosenfeld on Albany Records. More information is available on his website, www.petermiyamoto.com.



Dr. Jessica Platt holds undergraduate, masters, and doctorate degrees in Violin Performance from Boston University and Ball State University. Currently, she is the concertmaster of the Saint Louis Philharmonic Orchestra, the Gateway Festival Orchestra and the Edwardsville Symphony. In the past, she has served as concertmaster of the University City Symphony, the Clayton Orchestra, the Saint Louis Civic Orchestra, the Fabulous Fox Theater Orchestra, and the Salem-Chamber Orchestra. In addition, she has performed with the Kingsbury Ensemble, St. Louis Municipal Opera Theater, the Union Avenue Opera, the St. Louis Bach Society, the Winter Opera, and many traveling shows. Dr. Platt conducts the Lindenwood University Orchestra and teaches applied violin, viola, chamber music, history and string pedagogy. She also teaches strings in the Parkway School District and the Webster Community Music School. Outside of music, she loves CrossFit, spending time with her friends and constantly learning and growing.



Andrew Ruben, cello, received undergraduate and graduate degrees in music performance from the University of Michigan where he was a student of Jeffrey Solow and Erling Blomdal Bengtsson. He then spent one year in intense study with the Cleveland String Quartet and Paul Katz at the Eastman School of Music as winner of the Cleveland Quartet Competition. In 1990, he was the inaugural fellowship cellist for the Aspen Contemporary Ensemble, and also spent two summers in the Aspen Center for Advanced Quartet Studies and one summer in residence at the Tanglewood Music Festival. During this time he was privileged to study with many of the world's leading chamber music ensembles, including the Julliard, Emerson, Tokyo, American and Vermeer String Quartets. Subsequently, Mr. Ruben performed more than 300 concerts across the United States and Europe as a founding member of the Rackham String Quartet, which won the Coleman, Carmel, MTNA, and Yellow Springs chamber music competitions in the United States and was a participant in the Evian, London and Melbourne International Chamber Music Competitions. In 2000, Andrew received a law degree from Washington University in St. Louis and has spent more than 20 years in private practice,

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including 5 years as General Counsel and Senior Vice President of Real Estate with the St. Louis Economic Development Partnership. Andrew is currently an equity Partner at Sandberg Phoenix & von Gontard, PC, where he has been recognized from 2021-2023 as one of the 'Best Lawyers in America' in the areas of construction law and real estate law. Andrew maintains an active professional music career and regularly performs solo, chamber music and orchestral concerts throughout the St. Louis region, and is also the long-term cellist and President of the Board of the American Kantorei. Andrew performs on a very fine modern French cello by Nicholas Gilles.



Ayako Tsuruta is Executive and Artistic Director of the Odyssey Chamber Music Series and Artistic Director of the 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 piano with Hiroko Ogura in Nara, Japan, subsequently 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 the University of Alberta. Her influential teachers also include Arkady Aronov, Stephen Coombs, Katsurako Mikami, and Artur Pizarro. She has studied chamber music with Lorand Fenyves, Joseph Fuchs, Felix Galimir, Jacob Lateiner, Harvey Shapiro, and Zoltán Székely 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, in addition to 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 piano studio, in addition to directing Odyssey's Columbia Music School where music classes are taught on weekends at the MU School of Music.



American clarinetist **Wesley Warnhoff's** "thoughtful, effortless, and intense" performance style has gained him international acclaim as a soloist, orchestral, and chamber musician. Dr. Warnhoff is currently serving as Assistant Teaching Professor of Clarinet at the University of Missouri where he leads the clarinet studio, performs with the Missouri Quintet, and assists Exit 128, a student-led new music ensemble. He is a founding member of the VCP Trio, a violin, clarinet, and piano trio that advocates new music performance. Dr. Warnhoff is also the principal clarinet of the Battle Creek

Symphony Orchestra in Michigan, a post he has held since 2010. An avid proponent of music education, Dr. Warnhoff's research into the clarinet's contemporary extended techniques has helped him to develop a unique pedagogical approach that provides a new perspective on

Biographies

creating the ideal embouchure and sound concept. It is this dedication to teaching that makes him a sought-after artist and clinician throughout the United States. As a champion of new music, Dr. Warnhoff has given many new music premieres including the world-premiere of Murray Gross' Rhapsody for Clarinet, "I Surrender." Along with performing new music, Dr. Warnhoff has also added to the performing repertoire, most notably with his transcription for clarinet, voice, and piano of "La Vita e Inferno" from Verdi's La Forza del Destino. Prior to his appointment at the University of Missouri, Dr. Warnhoff was on the faculty at the University of Wisconsin-Madison where he was Adjunct Assistant Professor of Clarinet and performed with the Wingra Wind Quintet, an ensemble-in-residence at UW-Madison. He has also served on faculty at Alma and Albion Colleges in Michigan. Dr. Warnhoff is a proud native Columbian and Rock Bridge High School graduate. He holds his degrees in higher education from Michigan State University, where he earned his DMA and MM, and Missouri State University where he earned his BM. His primary teachers include Dr. Elsa Ludewig-Verdehr, Dr. Allison Storochuk, and Dr. Jack Scheurer.



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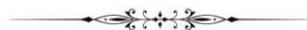
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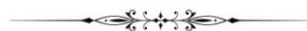
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