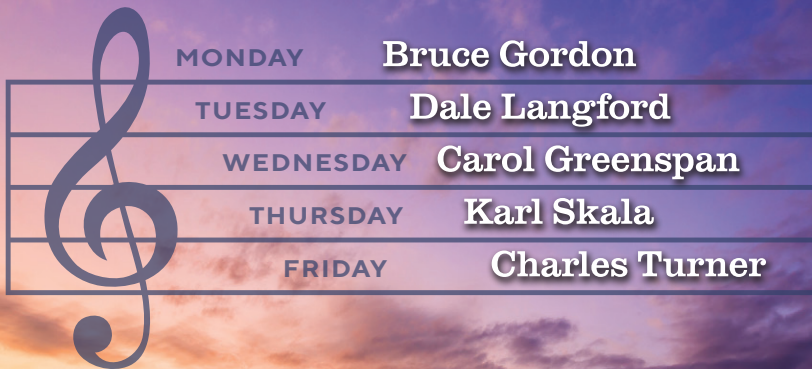


Odyssey
 *Chamber*
music series



*Quartets with Scott Yoo
and Friends*

April 20, 2024



MONDAY	Bruce Gordon
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WEDNESDAY	Carol Greenspan
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Greetings

Columbia is blessed to have maestro Scott Yoo and flutist Alice Dade in residence. World-class artists are always willing to travel to see with and make music with their friends – even with friends of *their* friends.

This weekend, Scott and Alice are generously hosting another sold-out “Notable Encounter” Friday evening, and “Quartets with Scott Yoo and Friends” on Saturday night. They have invited violist Maurycy Banaszek and cellist Sophie Shao, both of whom Scott works with closely at Festival Mozaic in San Luis Obispo, California.

It is my pleasure to meet Maurycy for the first time this week. Sophie was my (and my husband Peter’s) classmate at the Yale School of Music. Sophie and I played Tchaikovsky Piano Trio together with German violinist Boris Kucharsky in 1996, and subsequently Beethoven Cello Sonata No. 3 in A Major at Banff, Alberta, in 2000 – all before Sophie captured the top prizes at the international cello competitions, Rostropovich (2001) and Tchaikovsky (2002). 24 years later, it is such a privilege to be able to play with Sophie again.



I would like to extend my sincere thanks to our friends and hosts, Scott Yoo and Alice Dade, and for their generosity in sharing their musical gifts.

Special thanks to David Thomas, and the Fu Family for all their assistance. Thank you, Odyssey Board, staff members and many volunteers, who made these events possible in a busy month of April.

Here’s to a musical Spring!

Ayako Tsuruta
Executive and Artistic Director

First Baptist Church of Columbia
Presents
Odyssey Chamber Music Series
Season Twenty Fundraiser

Scott Yoo's "Notable Encounter"

Friday, April 19, 2024 at 6:00pm
The Dade-Yoo Residence

Program

Welcome
Ayako Tsuruta, Executive and Artistic Director

Scott Yoo, Speaker
with

Piano Quartet No. 3 in C Minor, Op. 60 (1875)

Johannes Brahms
(1833-1897)

- I. Allegro non troppo
- II. Scherzo: Allegro
- III. Andante
- IV. Finale. Allegro comodo

Scott Yoo, violin
Maurycy Banaszek, viola
Sophie Shao, violoncello
Peter Miyamoto, piano



You are cordially invited to the reception after the tables are set.

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

Quartets with Scott Yoo and Friends

Saturday, April 20, 2024 at 7:00pm

Program

Greetings Ayako Tsuruta, Executive and Artistic Director

Flute Quartet in D Major, K. 285 (1777) Wolfgang Amadeus Mozart
I. Allegro (1756-1791)
II. Adagio
III. Rondeau: Allegro

Alice Dade, flute
Scott Yoo, violin
Maurycy Banaszek, viola
Sophie Shao, violoncello

Piano Quartet No. 1 in C Minor, Op. 15 (1887) Gabriel Fauré
I. Allegro molto moderato (1845-1924)
II. Scherzo. Allegro vivo
III. Adagio
IV. Allegro molto

Scott Yoo, violin
Maurycy Banaszek, viola
Sophie Shao, violoncello
Ayako Tsuruta, piano

Intermission

Piano Quartet No. 3 in C Minor, Op. 60 (1875)

Johannes Brahms

V. Allegro non troppo

(1833-1897)

VI. Scherzo: Allegro

VII. Andante

VIII. Finale. Allegro comodo

Scott Yoo, violin

Maurycy Banaszek, viola

Sophie Shao, violoncello

Peter Miyamoto, piano

Please take a moment to fill out the survey after the concert.



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JUNE 30



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TUESDAY
JULY 09



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SATURDAY
JULY 13



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Program Notes by Dr. Peter Miyamoto



Wolfgang Amadeus Mozart (1756-1791)

Flute Quartet in D Major, K.285

In 1777, Mozart resigned from his position as a court musician in his hometown of Salzburg and, accompanied by his mother, set out on a tour of several European cities in the hopes of finding new employment. The tour was a fiasco, with no employment opportunities materializing. In a sad turn of events, his mother died while they were in Paris.

One of the few positive outcomes of the trip was a commission Mozart received from Ferdinand Dejean, a Dutch surgeon and amateur flutist, to write “three short, simple concertos and a couple of quartets for the flute.”

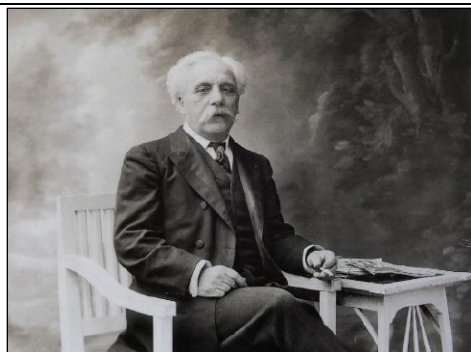
In a letter to his father, Mozart complained of the difficulties he encountered completing the commission: “I never have a single quiet hour here, so that I can only compose into the late hours of the night... Moreover, you know I become quite powerless whenever I must write for an instrument I cannot bear.” Whether Mozart truly disliked the flute or was just venting to his father about the commission we will never know. In the end, Mozart only completed one new flute concerto (although he also offered a transcription of his oboe concerto for flute), and two flute quartets, one in two movements, and **the Flute Quartet in D Major, K.285** in three movements. Because Mozart hadn’t completed the full commission of five works, Dejean only paid Mozart about half his fee.

Like many of Mozart’s early chamber compositions, the Flute Quartet in D Major is essentially a divertimento, written in a concertante style in which one instrument (in this case, the flute) dominates. Still, there is much to admire in the transparency of the textures, the contrasts of color and character, and the mix of Baroque Rococo and galant styles. In the sonata-form opening movement, the development section is beautifully colored in the minor mode. Only 35 bars long, Alfred Einstein, one of Mozart’s biographers, described the b minor second movement as “of the sweetest melancholy, perhaps the most beautiful accompanied solo written for the flute.” Mozart interrupts the haunting movement’s final cadence to lead directly into a joyful Rondo finale.

Program Notes by Peter Miyamoto

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Program Notes by Dr. Peter Miyamoto



Gabriel Fauré (1845-1924)

Piano Quartet No. 1 in C Minor, Op. 15

A protégé of Camille Saint-Saëns, Gabriel Fauré was one of the leading composers of his day, and an equally important pedagogue, counting both Maurice Ravel and Nadia Boulanger among his students. Many of his works, such as the Requiem in D Minor, Op. 28, Pavane, Op. 50, the Dolly Suite, Op. 56

and songs like “Après un rêve” remain staples of the repertoire. In the realm of chamber music, Fauré was prolific, composing two violin sonatas, two cello sonatas, a piano trio, a string quartet, two piano quartets and two piano quintets.

In 1875, at the age of 30, Gabriel Fauré had his first major success with his Sonata for Violin and Piano in A Major, Op. 13. During its composition, he consulted the violinist Hubert Léonard, a student of Vieuxtemps and professor at Brussels Conservatoire, but eventually dedicated it to Paul Viardot. Encouraged by the success of the sonata, he began work on the **Piano Quartet No. 1 in C Minor, Op. 15** during the summer of 1876. The first performance of the work was presented in 1880 with the composer at the piano. In response to criticism about the work’s original last movement, Fauré destroyed the movement and wrote a new final movement for the work. The revised work was completed in 1883 and premiered at the Société Nationale de Musique in April 1884 with Faure at the piano. The quartet is dedicated to Hubert Léonard.

The quartet’s first movement is in sonata form, with a robust first theme that Fauré later transforms, reflecting various moods. Throughout the movement, he subjects fragments of thematic material to sequences. The scherzo and trio that follows contains some of the most brilliant writing in Fauré’s oeuvre. He presents the sparkling theme that opens the movement in alternating 6/8 and 2/4 versions. The slow third movement opens with an elegiac, contemplative theme that is movingly poignant. The restless, surging finale brings the work to a virtuosic conclusion.

Program Notes by Peter Miyamoto

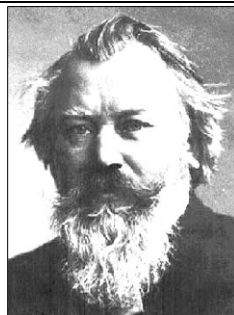
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Program Notes by Dr. Peter Miyamoto

Johannes Brahms (1833-1897)

Piano Quartet No. 3 in C Minor, Op. 60

The epic Piano Quartet No. 3 in C Minor, Op. 60 had its origins in the period when the young Brahms was torn between despair for his friend Robert Schumann, who had thrown himself in the Rhine and was suffering from his final bout of mental illness in a sanatorium, and love for Robert Schumann's wife, the great pianist-composer, Clara Schumann. Brahms dropped the project only to return to it some twenty years later. He lowered the pitch of his early sketches from c-sharp minor to C Minor, the key of Brahms' Symphony No. 1 in C Minor, Op. 68, and molded the quartet into a four-movement masterpiece.



Perhaps an indication of the deep emotions present at the work's inception, Brahms wrote to his publisher about the piece, "On the cover you must have a picture, namely a head with a pistol to it. Now you can form some conception of the music! I'll send you my photograph for the purpose. You can use the blue coat, yellow breeches, and top-boots, since you seem to like color-printing." This was a reference to the outfit worn by the title character in Johann Wolfgang Goethe's *The Sorrows of Young Werther*, in which a young man commits suicide because of unrequited love. The book was an overnight hit, launched twenty-four-year-old Goethe as a literary superstar, and became one of the main novels of the *Sturm and Drang* literary movement. Moreover, it launched a phenomenon called "Werther Fever" in which young men wore the outfit described, and sadly also occasionally practiced copycat suicides with pistols.

The tragedy of the quartet's first movement is announced by a four-octave C in the piano part – perhaps a pistol shot? The main theme emerges out of the sighing, heaving string motive that follows as a short introduction unfolds, eventually launching into the first theme proper, propelled forward by an engine-like accompaniment texture in the lower strings. The gloriously lyrical second theme is subjected to no less than five variations before transitioning into a development section rife with tension-filled pedal points. In the recapitulation, the subtle undermining of the c minor return places the second theme on the dominant rather than the tonic major, necessitating an extended closing section and coda, adding to the epic gravitas of the movement.

Program Notes by Dr. Peter Miyamoto

The scherzo that follows is a revised version of the original version's last movement. Its compound meter drives this short, ferocious movement forward, even while remaining firmly grounded in or around the movement's tonic c minor throughout its entirety. There is no contrasting trio section to provide relief; instead, the movement contains an agitated development section before the reprise of the scherzo.

The scherzo is followed by a tender slow movement in the foreign sounding key of E Major, perhaps a remnant of the work's original c-sharp minor origins. It is simply one of the most beautiful slow movements in the chamber music repertoire, opening with a gorgeous cello solo that transitions into sensuous duet between the violin and cello. A contrasting middle section unfolds, featuring chromaticism, triplet rhythms, and an ingenious syncopated reference to the opening notes of the cello's theme. A reprise of the A section, now set with triplet accompaniment, features the piano as a melodic entity, and beautiful pizzicato textures in the strings.

The enigmatic final movement opens with a hauntingly resigned violin melody accompanied in the piano by an agitated eighth-note texture. Compositionally, fragments of these outwardly opposed textures exhibit subtle commonalities. One motive found in the piano texture (g-g-g-c) may be seen as a reference to the first four notes of Beethoven's iconic Fifth Symphony; it grows in prominence throughout the movement, especially throughout the movement's development section. The violin's plaintive theme begins with the interval of a falling third, and as such can be seen motivically related to the opening cello theme of the quartet's third movement. Many such relationships create great motivic unity to the quartet as a whole. The movement's recapitulation is marked by the return of the violin theme, stated *forte* in all the strings. The movement's second subject, a homophonically-set theme presented in *piano* in the exposition, in the recapitulation is presented by the piano in a heroic version on the tonic major. The coda brings back the opening textures, grounded by a twenty-eight measure tonic pedal point in the cello. Over this pedal, the other instruments eerily converse in lines that feature great chromaticism, before the work comes to a close with two triumphant C Major chords.

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Biographies



Scott Yoo has served as the Chief Conductor and Artistic Director of the Mexico City Philharmonic since 2016. He is the first democratically elected and first foreign-born conductor in the orchestra's history. Since 2004, he has served as Music Director of Festival Mozaic. Mr. Yoo is Host and Executive Producer of the PBS series *Now Hear This*, the first series about classical music on American prime-time television since 1967. *Now Hear This* received Emmy nominations in 2021 and 2023.

Mr. Yoo has conducted the Colorado, Dallas, Indianapolis, Minnesota, New World, San Francisco and Utah Symphonies, and the St. Paul Chamber Orchestra in his Carnegie Hall debut. In Europe, he conducted the London Symphony Orchestra, Royal Scottish National Orchestra, English Chamber Orchestra, City of London Sinfonia, Britten Sinfonia, L'Orchestre Philharmonique de Radio France, and the Ensemble Orchestral de Paris. In Asia, Mr. Yoo has led the Yomiuri Nippon Symphony Orchestra in Tokyo and the Seoul Philharmonic and Busan Philharmonic in Korea. His discography includes over 20 recordings on Sony Classical, Warner Classics, New World, and Naxos. His latest recording is of Shostakovich's Eleventh Symphony with the Mexico City Philharmonic on Sony Classical, to be released in fall 2024.

After beginning his musical studies at age three, Mr. Yoo performed the Mendelssohn Violin Concerto with the Boston Symphony at age 12. He won First Prize in the 1988 Josef Gingold International Violin Competition, the 1989 Young Concert Artists International Auditions, and the 1994 Avery Fisher Career Grant. In 1993, Mr. Yoo and *Now Hear This* Executive Producer Richard Lim founded the Metamorphosen Chamber Orchestra, presenting a subscription series at Jordan Hall in Boston and over 100 performances on tour.

Scott Yoo studied violin with Roman Totenberg, Paul Kantor and Dorothy DeLay, and conducting with Michael Gilbert and Michael Tilson Thomas. He has been the Conductor of the Colorado College Music Festival since 2002, and the founder of the Medellín Festicámara, a chamber music program that educates underprivileged young musicians from Colombia. He received a bachelor's degree from Harvard, and an honorary doctorate from Colorado College in 2021.

Maurycy Banaszek, from Warsaw, Poland, joined the Concert Artist Faculty at Kean University in 2011. His festival appearances include Marlboro, Seattle, Santa Fe, Aldeburgh, Moritzburg, Mozaic, Kingston, Martha's Vineyard, Warsaw Autumn, among others. He toured with the Musicians from Marlboro and has frequently appeared at Barge Music in New York. As a founding member of the Elsner String Quartet he has



Biographies

played in such prestigious venues as the Carnegie Hall in New York, Wigmore Hall in London and Gewandhaus in Leipzig. In August 1998 he was invited by the members of the legendary Amadeus String Quartet to perform at their 50th Anniversary Gala Concert in London. He was recently featured as a soloist with the National Symphony Orchestra of Mexico. He was also invited by Gidon Kremer to participate at the Kronberg Festival, where he performed with the Guarneri String Quartet. Founding member of the conductor-less chamber orchestra ECCO, he held the position of Principal Viola at the Metamorphosen Chamber Orchestra, Sejong Soloists, the Metropolis Ensemble and the New York Symphonic Ensemble. Additionally, he acted as Guest Principal Violist of the St. Paul Chamber Orchestra, as well as the American Ballet Theatre Orchestra. He is a graduate of the Manhattan School of Music in New York where he studied with Michael Tree, and plays a viola made by Hiroshi Iizuka in Philadelphia in 1997.



Alice K. Dade enjoys a career of great variety including concerto and chamber music appearances, recording projects, television appearances, and guest principal flute of orchestras. As a soloist, Ms. Dade is an award winner of the Olga Koussevitsky Wind Competition of the Musicians Club of New York and The New York Flute Club Competition. She has performed with the Guanajuato Symphony Orchestra (Mexico), Orquesta Sinfónica Juvenil Red de Escuelas de Música de Medellín (Colombia), PRIZM Festival Orchestra, and the Festival Mozaic Orchestra. Ms. Dade has performed chamber music as part of the Busan One Asia Festival, Chestnut Hill Chamber Series, Concordia Chamber Players at The Princeton Festival, Summerfest of Kansas City, and National Flute Association Conventions. Ms. Dade's

first solo album, *Living Music*, was released on Naxos in 2018. She can also be heard in chamber music recordings on Evidence Classics performing Michael Fine's Quintet for flute and string quartet and *Arte Verum* with soprano, Barbara Hendricks. Ms. Dade is a recurring guest star of a new PBS series called *Now Hear This*. Scott Yoo, Ms. Dade's husband and host of the show, travels the world chasing the secret histories of our greatest musical works and their composers while discovering connections to today's music, art, and culture. Ms. Dade joined the faculty at the University of Missouri School of Music in 2011 has been a faculty member of PRIZM International Chamber Music Festival, Colorado College Summer Music Festival, *Flutes by the Sea* Masterclass, and Medellín Festicámara. Ms. Dade attended The Juilliard School is a Powell Artist. She plays a handmade 14K Powell Flute with a platinum headjoint.



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

Biographies

was named the first Gilmore Young Artist. He won numerous other competitions, including the American Pianist Association National Fellowship Competition, the D'Angelo Competition, the San Francisco Symphony Competition and the Los Angeles Philharmonic Competition. Dr. Miyamoto holds degrees from the Curtis Institute of Music, Yale University School of Music, Michigan State University, and the Royal Academy of Music in London. His teachers included Maria Curcio-Diamond, Leon Fleisher, Claude Frank, Peter Frankl, Marek Jablonski, Aube Tzerko, and Ralph Votapek, and Felix Galimir, Szymon Goldberg and Lorand Fenyves for chamber music. He has collaborated in performances with members of the Borromeo, Pacifica and Euclid Quartets as well as instrumentalists such as Charles Castleman, Victor Danchenko, Joel Krosnick, Anthony McGill, 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.



Cellist **Sophie Shao**, winner of the prestigious Avery Fisher Career Grant and top prizes at the Rostropovich and Tchaikovsky competitions, is a versatile and passionate artist whose performances the New York Times has described as “eloquent, powerful,” “beautifully phrased and interestingly textured,” the LA Times noted as “impressive” and the Washington Post called “deeply satisfying.”

Shao has appeared as soloist to critical acclaim throughout the United States, and has premiered Howard Shore’s cello concerto “Mythic Gardens” with Leon Botstein and the American Symphony Orchestra, the UK premiere with Keith Lockhart and the BBC Concert Orchestra, and European premiere with Ludwig Wicki and the 21st Century Orchestra at the KKL in Lucerne. She also premiered Richard Wilson’s “The Cello Has Many Secrets” with the American Symphony Orchestra.

Ms. Shao has given recitals in Suntory Hall in Tokyo, the Philadelphia Chamber Music Society, Middlebury College, Phillips Collection, Walter Reade Theater and Rose Studio in Lincoln Center, the complete Bach Suites at Union College and in New York City. Her dedication to chamber music has conceived her popular “Sophie Shao and Friends” groups. She was a

Biographies

member of Chamber Music Society Two/Bowers Program, a young artist residency of the Chamber Music Society of Lincoln Center.

Ms. Shao's recordings include the Complete Bach Suites, Andre Previn's Reflections for Cello and English Horn and Orchestra on EMI Classics, Richard Wilson's Diablerie and Brash Attacks and Barbara White's My Barn Having Burned to the Ground, I Can Now See the Moon on Albany Records, Howard Shore's original score for the movie The Betrayal on Howe Records, Marlboro Music Festival's 50th Anniversary on Bridge Records, and Howard Shore's "Mythic Gardens" on Sony Classical.

A native of Houston, Texas, Ms. Shao began playing the cello at age six, and was a student of Shirley Trepel, the former principal cellist of the Houston Symphony. At age thirteen she enrolled at the Curtis Institute of Music in Philadelphia, studying cello with David Soyer and chamber music with Felix Galimir. After graduating from the Curtis Institute, she continued her cello studies with Aldo Parisot at Yale University, receiving a B.A. in Religious Studies from Yale College and an M.M. from the Yale School of Music, where she was enrolled as a Paul and Daisy Soros Fellow. She is on the faculty of University of Connecticut and is playing an Honore Derazey cello (ca. 1855) previously owned by Pablo Casals.



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-Diamond 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. She looks forward to performing Beethoven's Triple Concerto in Connecticut in Spring 2025.

Acknowledgements

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Trio Circle [con't]

Dave and Nancy Griggs
Natalie and Aaron Krawitz
Ken Logsdon
Marilyn McLeod
Halcyon Perlman
Drs. Allyn Sher and Barbara
Tellerman, *in honor of Megan and
Daniel Shaffer*
Lucy Urlacher and Chris Vitt
Wesley Warnhoff
Melissa Williams
Julie Youmans and
Fred Young

Duo Circle

Ann Anderson
James Berchek
Janey Berry
Marilyn and Dennis
Bettenhausen
Jane C. Biers
Ginny and R. Paul Crabb
Carol Denninghoff
Mary Dohrmann
Carol A. Elliott and
Joseph Howell
James and Judy Elliott
Fred Erickson
Elizabeth Eyestone
Barbara Favazza
Aaron Finkel
Susan Flader

Acknowledgements

Duo Circle [con't]

Pat Gulmez
Anne Harrell
Stephen Hasselrils
Margaret Heglund
Steven and Jan Houser
Helena Hyesoo Kim and
Curtis Pavey
Janet Krause
Suhwon Lee
Judith LeFevre, *in honor of Alice Dade*
Pauline Landhuis
M. Kay Libbus
Bonnie Marshall
Diane and Nick Mathews
Diana Moxon and
Tom O'Connor
Dr. C. Jerry Nelson
Otho and Pat Plummer
Leonor Ponferrada and
John Van Stone
Jim Rhodes
Richard and Alice Robinson
Bob and Sally Robuck
John Rudder and Larry Peterfy
Paula and Mark Thomas
Jackie and Hank Schneider
Jeanne Sebaugh
Warren Solomon
Judith I. Stallmann
Lorene Trickey
George and Jan Tucker
Mary and Steve Weinstein
Robert Gail Woods

Solo Circle

Carole Allen
Emily Andrews
Richard Barohn
Karen Belding
Phyllis Boillot
Cheryl Brewer

Solo Circle [con't]

Stephanie Brooks
Soo-Yeon Cho
Heimei Amy Chow
Nancy Clark
William Dent
Nancy Dreier
Dr. Michael and Julia Dunn
Zhi Gao
Janet Hammen
Orlando Heredia and
Sarah Sandkuhl
Matthew Higdon
Hoa Hoang
Ronald and Lynn Jefferies
Sheila Kausler
Carol G. Lane
Hyemi Lee
Joan Luterman
Lynn Milyo
Tom and Judy McKinney
Glenda Moum
Mary and Joseph Muscato
Christine J. Nichols
Janine Pagan
Bin Pang
Trent Rash
Julie Rosenfeld and D. Lydia Redding
Barbara Rothenberger
Paul and Christine Seitz
Annabelle Simmons
Wendy Sims
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C. Gregg and Diane Suhler
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Peggy Todd
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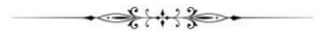
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Missouri Retina Consultants
The Missouri Symphony
[Plowman]

Trio Level

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Apr 5
Baroque
Concerto



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Odyssey's
20th Anniversary
Celebration

Apr 20
Quartets with
Scott Yoo
& Friends:
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