

ROOTS & BRANCHES

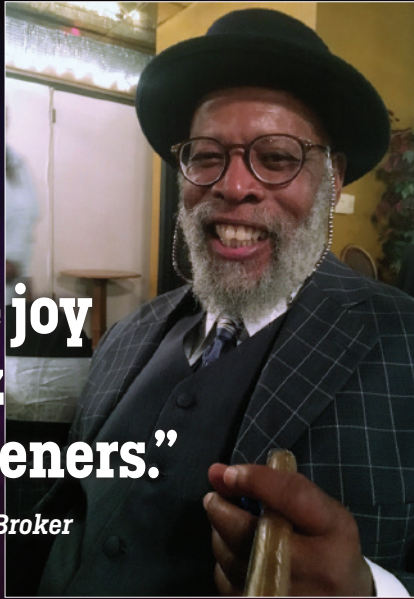


First Baptist Church
112 E Broadway Blvd,
Columbia, Missouri

February 7
7:00 PM
2025

**“It brings me joy
to share jazz
with our listeners.”**

—T. Sharif, The Jazz Broker



To T. Sharif, “Radio is still king for introducing people to new music.” Host of The Jazz Exchange on Thursdays at 8 pm and on the team for The Good Sounds of Jazz, Wednesdays at 3 pm, Sharif is himself a treasure in the jazz world.

Sharif says his greatest investments are in capturing the oral histories of musicians and then educating listeners. “The listeners are the best part of hosting jazz programs. The excitement - discovery! When you share that with other people, that is the biggest kick. It brings me joy.”

Join Sharif on The Jazz Exchange, Thursdays at 8 pm and check out all the good jazz programs on KOPN at KOPN.org/Schedule.

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

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Greetings

“MOdyssey” concert titled “Roots and Branches” is curated by the three young professionals – Ryan Kee, Alexandre Negrão, and Daniel Noonan – who used their own background as inspiration for this original programming.

Odyssey has worked with some exceptional young musicians since Season 11, thanks to Drs. Gary and Patricia Coles and Dr. David and Nancy G. Bedan, who underwrite the Odyssey Performance Fellows (OPF) program. Their appreciation for educating the next generation, while improving ourselves, has been felt deeply by all of us.



Since OPF began in Season 11, this is the first season we have had the luxury and privilege of hosting the three fellows. The Odyssey Board and I have enjoyed every moment of their presence. I did not realize Odyssey has grown to a level where three persons were needed.

I am very excited tonight to share the OPFs talents beyond stage managing, knowing what brilliant virtuosi they really are. I would like to thank Dr. Helena Hyesoo Kim for overseeing their preparations for the project. Enjoy; we look forward to hearing your feedback.

As we gather tonight for first concert of a new year, I would like to THANK YOU for supporting Odyssey through the last calendar year. We successfully met our COMOGives goal, which means Odyssey Board and I look forward to more years of musical adventures and festivities – starting with **the 8th Pre-Collegiate Concerto Competition (3/9)** and **the 11th Plowman Competition & Festival (3/19-23)** next month.

Sincerely,

A handwritten signature in blue ink, which appears to read "Ayako Tsuruta". The signature is fluid and cursive.

Ayako Tsuruta
Executive and Artistic Director

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

Roots & Branches

MOdyssey program curated by Alex Negrão, Ryan Kee, and Daniel Noonan

Friday, February 7, 2025 at 7:00pm

Pillar I (2021) [7'] Andy Akiho
For a percussion quartet (b. 1979)

Daniel Noonan, Matthew Hinkle,
Luke Haymon, Mon Cheok Kai Jeong



Greetings by Ayako Tsuruta, Director

Folksong Revisited (2008) [8'] Jean Ahn
I. Nil-lili (b. 1976)
II. Song of Mongeumpo
III. Ongheya

Ryan Kee, piano

Sonata Fantasia No 1, [9'] Heitor Villa-Lobos
"Désespérance" (1913) (1887–1959)

Alexandre Negrão, violin
Ryan Kee, piano

Limestone and Felt (2012) [7'] Caroline Shaw
arr. in 2015 for marimba and cello (b. 1982)

Natalie Parker, violoncello
Daniel Noonan, marimba

Violin Sonata in B-Flat Minor, [6'] Dora Pejačević
Op. 43 "Slavic" (1917) (1885–1923)
I. Allegro con anima

Alexandre Negrão, violin
Ryan Kee, piano

Intermission [15']

Varied Trio (1987) [9'] Lou Harrison
I. Gending (1917–2003)
II. Bowl Bells
V. Dance

Alexandre Negrão, violin
Ryan Kee, piano
Daniel Noonan, percussion

The Road Ahead (2019) [12'] Tucker Fuller
I. I have no idea where I am going (b. 1980)
II. I think I am following
III. I may seem lost
IV. I will not fear

Alexandre Negrão, violin
Dean Wibe, violoncello
Daniel Noonan, percussion

Murder Ballades (2013)

[11']

Bryce Dessner

(b. 1976)

- I. Omie Wise
- II. Young Emily
- III. Dark Holler
- V. Brushy Fork

Kyrsten Wehner , flute
Meghan Brown, clarinet
Alexandre Negrão, violin
Natalie Parker, violoncello
Ryan Kee, piano
Daniel Noonan, percussion



“M-Odyssey” program tonight is underwritten by Drs. Gary and Patricia Coles and Dr. David and Nancy G. Bedan.



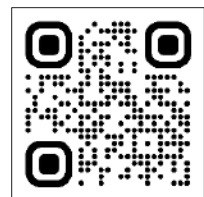
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Special thanks to the University of Missouri (MU) for the use of their instruments and rehearsal space in preparation for this performance.

Alexandre Negrão, Ryan Kee, and Daniel Noonan are members of the New Music Ensemble (NME) at the MU School of Music, a program made possible by the Sinquefield Charitable Foundation.



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Andy Akiho (b. 1979) – Pillar I (2021)

Andy Akiho is a GRAMMY-nominated American composer currently based in Portland, Oregon and New York City. His body of work is incredibly diverse, featuring everything from steelpan solos

to large, multi-movement symphonies. He is also an active steelpan player and is featured on many recordings of his works on the instrument. Described as "increasingly in-demand" by *The New York Times*, Akiho is very active and most recently worked with Imani Winds on the GRAMMY-nominated work *BeLoving*.

Pillar I is the first movement of *Seven Pillars*, an evening-length, 11-movement work for percussion quartet, which was commissioned and premiered by Sandbox Percussion. Pillar I was heavily inspired by Akiho's marching percussion and Drum Corp experience. As a result, there is no pitch material in this movement. From beginning to end, Pillar I is a highly energetic and incredibly intricate example of chamber percussion music.



Jean Ahn (b. 1976) – Folksong Revisited (2008)

Jean Ahn is a Korean-born composer heavily influenced by Korean folk music and instruments. Her creative output is diverse, including works for solo instruments, chamber ensemble, and full orchestra. She has also composed choral, dance, electroacoustic music, and pieces for traditional

instruments like the plucked *gayageum*. Through her research and interest in Korean folk songs, Ahn aims to introduce these songs to professionals globally. Today, she is based in Berkeley, California as the director of Ensemble ARI and a lecturer at UC Berkeley.

Written in 2008, *Folksong Revisited* is a set of three Korean song arrangements for solo piano. Ahn initially wrote "Nil-lili" for the 2005 Sejong Composition Competition and won with the piece. Afterwards,

Program Notes

she decided to write two more arrangements to complete the set: “Song of Mongeumpo” and “Ongheya.” In each of these folk songs, Ahn keeps the original tune explicit but also juxtaposes it with chromaticism, pentatonic clusters, and whole-tone scales. After completing this work, Ahn continued to arrange folk songs, completing a different set of five songs titled *Korean Folksong Revisited* for voice and piano in 2016.



Heitor Villa-Lobos (1887–1959) – Sonata Fantasia No 1, “Désespérance” (1913)

Villa-Lobos was a Brazilian conductor, cellist, and one of the most well-known and highly regarded composers from South America. He wrote this *Sonata-Fantasia* as part of the set of three sonatas for violin and piano between 1912 to 1920 when he was still largely under the influence of European romantic music. Composed in 1912, the *sonata-fantasia* is the only one subtitled ‘Désespérance’, and brings an emotional aspect with turbulent feelings and intense *pathos* (a quality that stirs emotions) to the work.

The single-movement work features a sorrowful theme in the piano, repeated by the violin, and developed between the two instruments throughout the piece. The fantasia idea of this piece suggests that the music will be free and often improvisatory in the melodic line. At the end of this *sonata-fantasia*, Villa-Lobos adds a quite virtuosic and technically demanding section for the violin line using ascending chromatic and arpeggiated passages for the violin, in addition to a short virtuosic cadenza (virtuosic and soloistic violin display) to bring the work to a close.

Caroline Shaw (b. 1982) – Limestone and Felt (2015)

Caroline Shaw is a musician who moves among roles, genres, and mediums, trying to imagine a world of sound that has never been heard



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before but has always existed. She works often in collaboration with others, as producer, composer, violinist, and vocalist. Shaw is the recipient of the Pulitzer Prize in Music, an honorary doctorate from Yale, four Grammys, and a Thomas J. Watson Fellowship. She has written and produced for iconic artists and ensembles across the musical spectrum, including Rosalía, Renée Fleming, Yo-Yo Ma, Tiler Peck, Nas, Kanye West, the LA Phil, the NY Phil, and others. Recent tv/film/stage scoring projects include “Leonardo Da Vinci” (Ken Burns/PBS), “Julie Keeps Quiet (Leonardo Van Dijn), and “Fleishman is in Trouble” (FX/Hulu). Current touring projects include shows with Sō Percussion, Ringdown, Attacca Quartet, Roomful of Teeth, Graveyards & Gardens, Gabriel Kahane, and Kamus Quartet. Her favorite color is yellow, and her favorite smell is rosemary. (carolineshaw.com/bio/)

“Limestone & Felt presents two kinds of surfaces – essentially hard and soft. These are materials that can suggest place (a cathedral apse, or the inside of a wool hat), stature, function, and – for me – sound (reverberant or muted). In limestone & felt, the hocketing pizzicato and peeling motivic canons are part of a whimsical, mystical, generous world of sounds echoing and colliding in the imagined eaves of a gothic chapel. These are contrasted with the delicate, meticulous, and almost reverent placing of chords that, to our ears today, sound ancient and precious, like an antique jewel box. Ultimately, felt and limestone may represent two opposing ways we experience history and design our own present.”

- Caroline Shaw



Stefan Freund (b. 1974) – Delirium (2000)

Stefan Freund is a professor and the head of the composition department at the University of Missouri - School of Music, Artist Director of the Mizzou New Music Initiative, and founding cellist of Alarm Will Sound. Freund wrote this violin duet in the 2000s. This piece is a stand-alone work that features a fast-paced movement. In this work, *Delirium*, Dr. Freund writes a challenging and equal part for both violins. He also uses

Program Notes

various counterpoint and metric techniques in this piece, and an example of one of them found at the beginning, is a *stretto* (when two or more subject entries overlap in time). Another technique used at the end of this piece is “telescoping”. This is a metric technique, and it is used in a way in which the number of beats per measure decreases, creating more tension as the time between each part decreases and seems more rushed. After its completion, Freund wrote:

“Just as delirium creates a mental change and sudden swings in mood, this piece cycles through various characters from flashy runs, to cute and playful tunes, to lush and romantic flowing lines in its brink of 3 minutes. I did this to showcase the different personalities of the violins as they duel each other with impressive virtuosity”



Dora Pejačević (1885–1923) –

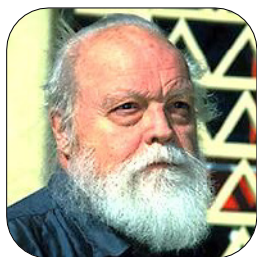
Violin Sonata in B-Flat Minor, Op. 43 “Slavic” (1917)

Despite her notable contribution to Croatian Post-Romantic music, Dora Pejačević is a composer largely unknown outside her home country. She was born in Budapest, Hungary—being from a noble Croatian family, Pejačević received aristocratic education and had progressive beliefs and a keen interest in social issues from her youth. Incredibly, she was mostly self-taught in composition, occasionally taking private lessons, but never in continuous courses. Most significantly, Pejačević is often credited to be the first Croatian to have a modern piano concerto, symphony, and orchestral songs performed internationally.

Pejačević wrote her “Slavic” Violin Sonata in 1917, concurrently serving as a nurse in World War I. Despite the nickname, the folk elements in this work are not explicitly Slavic. Instead, the augmented seconds, pedal notes, and simple dance rhythms suggest a vague incorporation of folk elements into her unique musical style, which

Program Notes

blends Romantic melodies with Impressionistic harmonies and modern techniques. Tonight's performance includes the dramatic and virtuosic first movement.



Lou Harrison (1917–2003) – Varied Trio (1987)

Lou Harrison was an iconic American contemporary composer of the twentieth century heavily influenced by non-Western cultures. He studied twelve-tone technique with Arnold Schoenberg and initially wrote in a dissonant idiom, but eventually rejected it in pursuit of his own lyrical style. Especially inspired by Asian music, Harrison traveled to the continent in the 1960s and even built his own “American gamelan” with unusual materials like oxygen tanks and aluminum tubes. As seen in his *Varied Trio*, Harrison believed that nearly anything can be a percussive instrument.

Tonight's concert will feature the first, second, and fifth movements of the *Varied Trio*. The first, titled “Gending”, is inspired by Indonesian gamelan music. Imitating the traditional ensemble, Harrison composes multiple layers moving at different speeds and uses the gong to indicate rhythmic groupings. Moving to a different Asian country, the second movement, “Bowl Bells,” highlights the percussionist striking Chinese rice bowls with chopsticks. Harrison continues to use everyday items as percussion instruments in the final movement, “Dance,” which briefly features baking pans.



Tucker Fuller (b. 1980) – The Road Ahead (2019)

Tucker Fuller (b. 1980) was born in Ellendale, North Dakota and grew up in the suburbs of Minneapolis-St. Paul, MN. Since arriving in New Orleans in 2010, Tucker has written a number of award-winning ballets, song cycles, and symphonic works for the Marigny Opera

House/Ballet, New Resonance Orchestra, and the Louisiana Philharmonic

Program Notes

(among others). He studied composition with composers Joan Tower, Christopher Theofanidis, Evan Chambers, Bright Sheng, and Michael Daugherty, and holds degrees from Bard College, The Peabody Institute of Music, and the University of Michigan.

THE ROAD AHEAD was commissioned in 2019 by Will and Chris Robichaux for the Louisiana School for Math, Science and the Arts dance department, and in memory of Joel Harris Robichaux. It is inspired by a Thomas Merton (1915-1968) prayer, a prayer which counsels' faith and perseverance in the face of adversity. Each of its movements takes its title from a line of the prayer and serves as a meditation.

Prayer –

My Lord God,

I have no idea where I am going.

I do not see the road ahead of me.

I cannot know for certain where it will end.

Nor do I really know myself,

And the fact that I think I am following your will does not mean

I am actually doing so.

But, I believe That the desire to please you

does in fact please you.

And I hope I have that desire in all that I am doing.

I hope that I will never do anything

apart from that desire.

And I know that if I do this,

You will lead me by the right road,

though I may know nothing about it.

Therefore, I will trust you always

though I may seem to be lost

and in the shadow of death.

I will not fear, for you are ever with me,

And you will never leave me to face my perils alone.

- Thomas Merton

Program Notes



Bryce Dessner (b. 1976) – Murder Ballades (2013)

Bryce Dessner is a prolific composer, songwriter, and performer. He is regularly commissioned by top ensembles around the world, from the LA Philharmonic to Eighth Blackbird. He has written music for film and TV. Most recently, he wrote the score for the Oscar-nominated film *Sing Sing*. When he's not composing for major ensembles or films, Dessner is playing guitar and writing songs

for his rock band, The National, along with his brother Aaron Dessner.

Murder ballads, originating in Europe, are an old tradition and tell the stories of gruesome crimes of passion. *Murder Ballades* by Bryce Dessner is a collection of new takes on American murder ballads and original compositions based on his experience with the genre. The piece as a whole stays true to the tradition and subject matter through a combination of eerie sounds, dark moods, and a melancholic tone.

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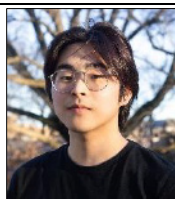


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Pianist **Ryan Kee**, known for his brilliant and sensitive playing, is a first-year graduate teaching assistant at the University of Missouri. He was previously a student of Eunsil Stevenson in St. Louis and now studies piano performance with Peter Miyamoto. Having a particular interest in collaborative music, Ryan has extensive experience playing with all kinds of instruments and ensembles. He is part of the Kaizen Trio, along with violinist

Alexandre Negrão and cellist Dean Wibe; the trio was most recently a finalist in the 2024 MTNA Chamber Music Competition in Atlanta, GA. Ryan frequently attends summer music festivals: studying with renowned professors at the Bowdoin Music Festival (2022, 2023) and the Atlantic Music Festival (2024). Ryan loves to discover and perform hidden gems by underrepresented composers, hoping to expand the standard piano repertoire. His curiosity has led him to do extensive research on female composers, such as Vítězslava Kaprálová and Dora Pejačević. Ryan also has a budding interest in arts administration—he reinstated the Mid-Missouri Collegiate Chapter of MTNA after the pandemic and has been president since 2022. In the organization, he coordinates meetings, events, guest artist recitals, masterclasses, and performance opportunities.



Natural from Belém do Pará, Brazil, **Alexandre Negrão** is violinist and started his studies in violin in 2004 at Fundação Amazônica de Música. In 2014, Alexandre won a position as violin section musician at Teatro da Paz Symphony Orchestra, and in September of same year, he became active concertmaster. In July of 2016, Alexandre left Brazil to go study in Southern Louisiana at Nicholls State University in the Academy for Strings directed by James

Alexander. After two years at the academy, Alexandre moved to Columbia and started his undergraduate studies under Ms. Eva Szekely class at the University of Missouri – School of Music. Now, he is finishing his master's in music with emphasis in violin performance at the end of Spring 2025 at the same institution. Alexandre works as a teacher, with young musicians in Columbia as well as musicians in his hometown in Brazil. As a chamber musician, and soloist, Alexandre has played solos with MU Philharmonic, as well as working for Odyssey Chamber Music Series and Missouri Symphony and he co-founded Kaizen Piano trio as well as the MU-Camerata.



Daniel Noonan is a contemporary percussionist based in Columbia, Missouri. He is currently pursuing his master's degree in music performance at the University of Missouri-Columbia, where he studies with Dr. Megan Arns. He is also a graduate assistant in the university's New Music Ensemble under the direction of Dr. Stefan Freund. His interests lie in collaborative projects, including performing and programming contemporary

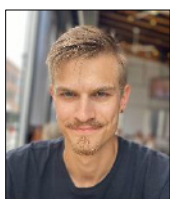
chamber music and commissioning new works. He also has a passion for teaching

Biographies

private lessons and coaching chamber groups, both of which he does for the university's percussion studio. Daniel earned his B.M. in music performance from Western Carolina University, where he studied with Dr. Adam Groh.



Luke Haymon is a percussionist and music educator from Athens, Alabama, now based in Columbia, Missouri. Currently studying for a Master's in Percussion Performance at the University of Missouri-Columbia, Luke serves as a Band Graduate Assistant and Assistant Director of the Marching Mizzou Drumline. He earned his bachelor's in music education from Jacksonville State University and has been active in teaching percussion in the Alabama and Georgia area. In addition to various university ensembles, he has performed with Spirit of Atlanta Drum and Bugle Corps, and Atlanta Quest. Luke's primary teachers include Mr. Clint Gillespie, Dr. Matt Jordan, Dr. Thomas McCutchen, and Dr. Megan Arns. He is dedicated to both his growth as a musician and sharing his knowledge with others, embodying a passion for percussion that resonates in his teaching and performances.



Matthew Hinkle is a percussionist and educator in Colombia, Missouri. Originally from St. Louis, he is currently serving as a graduate teaching assistant at the University of Missouri, where he teaches and performs. Matthew's passion for music has led him to perform with The Blue Devils Drum and Bugle Corps from Concord, California, and allowed him to educate at numerous schools and colleges in the St. Louis and Colombia areas. He earned a B.M. in Music Business from Lindenwood University in St. Louis, where he studied business, percussion, audio, and jazz. His efforts have awarded him three Drum Corps International World Championships medals, as well as Lindenwood's 2024 Conover Award for Outstanding Male Music Student. Matthew is a part of the University of Missouri's percussion, wind, and jazz ensembles, where he is working toward his M.M. in Music Performance. He is currently a percussion teacher at Rock Bridge High School and plays with numerous ensembles from around the state. With the purpose of inspiring and educating, Matthew is determined to be the best performer he can be and to push those around him to do the same.



Cellist **Natalie Parker** began playing in the fourth grade, when the cello was indeed bigger than she was, and has been in love with it ever since. Once she was accepted into the University of North Carolina School of the Arts (UNCSA) as a high school student, there was no stopping her from pursuing her passion to share her love of music with others, either in school, at summer festivals, or amongst the community. She received her bachelor's degree in music performance at UNCSA in 2013 and her master's degree in music performance

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at the University of Oregon in 2015. Natalie has played with a variety of ensembles throughout NC, including the Western Piedmont Symphony, Winston-Salem Symphony, and Greensboro Symphony Orchestra, and joined MOSY in 2024. She recently moved to Missouri to join her husband, Dr. John McKeever, as a part of the MU School of Music.



Dean Wibe is a cellist from Cedar Rapids, Iowa. He began playing in the public school classroom and first studied cello privately with Dianne Platte and Hannah Holman. He recently received his Bachelors of Music at the University of Iowa where he studied with Professor Anthony Arnone. Dean is an avid chamber musician and is passionate about the performance of contemporary music. As a member of the Kaizen Piano Trio, Dean has competed in the national MTNA chamber music competition and recently premiered *Forms in Waves* by Giovanni Porfirio. He is currently studying cello with Dr. Eli Lara while completing a Masters of Music in Cello performance at the University of Missouri, where he performs with the Mizzou New Music Ensemble.



Meghan Brown is an active performer, private clarinet instructor, and clarinet lecturer based in the St. Louis and Columbia, Missouri areas. From teaching her private studio of student clarinetists to presenting clarinet lectures in band programs throughout Missouri, Meghan is passionate about the in-depth study of clarinet. She enjoys helping her students become better musicians and performers through her experience as a soloist, chamber musician, and ensemble performer. Meghan has extensive knowledge in teaching students of all levels from beginner to advanced. Meghan has performed in a wide variety of ensembles including the 399 Army Band at Fort Leonard Wood, Mizzou Wind Ensemble, Mizzou Philharmonic Orchestra, JEMM Clarinet Quartet, St. Louis Town and Country Symphony Orchestra, and the Living World United Methodist Church Christmas Orchestra. Within these ensembles she has performed on clarinet and bass clarinet. She is a clarinet instructor in the Mizzou Community Music Program. Meghan holds a Bachelor of Music Degree in Clarinet Performance from the University of Missouri-Columbia. Currently, she is the clarinetist for the Mizzou New Music Ensemble and will be finishing her Master of Music degree in Clarinet Performance in the Spring of 2025. Her teachers have included Stephanie UHls, Dr. Kelly Austermann, and Dr. Wesley Warnhoff.



Kyrsten Wehner is currently working on her Masters in Music in Flute Performance at the University of Missouri. She has a Graduate Assistantship with the New Music Ensemble and is a member of the University Philharmonic. Prior to her time at the University of Missouri, Kyrsten earned her Bachelors of Music in

Biographies

Flute Performance from the University of Florida. While working towards her undergraduate degree, Kyrsten participated in many ensembles including the UF Gator Band, New Music Ensemble, Wind Symphony, and Orchestra as well as various smaller ensembles premiering many works. Outside of school, Kyrsten freelanced with the Ocala Symphony and performed in various ensembles throughout the community. At Florida, Kyrsten also served in the music service organization Tau Beta Sigma, focusing her time to bringing music performances to retirement communities and preschools around campus. Kyrsten Wehner started playing music when she was very young, moving from violin to piano and, finally, to the flute. During her last year in high school, Kyrsten was a member of the Tri-state Honor Band, All-state hone band, the First Coast Youth Orchestra, and won the Concert on the Green Young Artist concerto competition, winning the opportunity to play as a soloist for the Jacksonville Symphony in Jacksonville, FL. Kyrsten credits her success to the support of her family and her private instructors Professor Alice Dade, Dr. Kristen Stoner, Professor Kristine Poulsen, and Dr. Mary Birkner.

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Brahms – *Variations on a Theme of Joseph Haydn*

Julie Rosenfeld, violin

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Stephen and Joan Mudrick, *in honor of Ayako Tsuruta, Peter Miyamoto*

Quartet Circle

[Anonymous]
Frances Beach
Dr. Brandon A. Boyd
Mark Cover

Quartet Circle [con't]

Lucian and Karen Dade
James and Judy Elliott
Norma Fair
Eleanor Farnen
Susan Flader
Wanda Gebhardt
Bruce and Kathy Gordon
Dave and Nancy Griggs
Larry Kantner and Carl Morris
Joan Koffler
Aaron and Natalie Krawitz
Suzy Lee
Ann and David Mehr
Tod and Chris Moser
Ken Logsdon
Elizabeth A. Peters
Marsha Richins
Donna and Gil Ross
Pat Rybolt, Owner of the Music Suite
Marjorie Sable and George Smith
Lynn Storvick
Allyn Sher and Barbara Tellerman, *in honor of Ayako Tsuruta, Peter Miyamoto and Lauren Miyamoto*
Alice Dade and Scott Yoo

Trio Circle

[Anonymous]
Bill Clark
Ginny and R. Paul Crabb
Jane C. Crow
Don and Sharon Ginsburg
Marie Nau Hunter
Natalie and Aaron Krawitz
Halcyone Perlman

Trio Circle [con't]

Leonor Ponferrada and John Van Stone
Julie Rosenfeld and D. Lydia Redding
Paul and Christine Seitz
Judith I. Stallmann
Rita Reed
Judith Stallman
Michael Straw
C. Gregg and Diane Suhler
Wesley Warnhoff
Melissa Williams
Julie Youmans and Fred Young

Duo Circle

Ann Anderson
James Berchek
Janet Berry
Marilyn and Dennis Bettenhausen
Jane C. Biers
Allen and Betty Bluedorn
Phyllis Boillot
Bill Costello
Carol Denninghoff
Carol A. Elliott and Joseph Howell
Fred Erickson
Elizabeth Eyestone
Barbara Favazza
Kristen Fernandez
John and Kathleen Foster
Margaret Heglund
Matthew Higdon
Steven and Jan Houser
Helena Hyesoo Kim and Curtis Pavey
Janet Krause

Acknowledgements

Duo Circle [con't]

Naomi Sugino Lear
Mary Jean Leeper
Judith LeFevre
James Lowe
Bonnie Marshall
Marilyn McLeod
Diana Moxon and
Tom O'Connor
Gary and Colleen Ostercamp
Dale and Paula Parker
Vera Parkin
John Rudder and Larry Peterfy
Otho and Pat Plummer
Jim Rhodes
Richard and Alice Robinson
Roy and Barbara Robinson
Alison Robuck
Mrs. James S. Rollins
Barbara Rothenberger
Catherine Rymph
Kat and Bob Sabin
Jeanne Sebaugh
Warren Solomon
Janet Thompson
Lorene Trickey
George and Jan Tucker
Chris and Mina Turner
Lucy Urlacher and Chris Vitt
Mary and Steve Weinstein
Karen Kushner and Robert
Weirich
Robert Gail Woods
Mansoo and Younghee Yu, *in
honor of Scott Yoo*

Solo Circle

Emily Andrews
Ellen Atkins
Richard Barohn
Cheryl Brewer
Stephanie Brooks
Soo-Yeon Cho
Heimei Amy Chow
Jeanhee Chung
Nancy Clark
Kristina Crothers
Nina Crothers

Solo Circle [con't]

Thomas Dillingham
Dr. Michael and Julia Dunn
Jonathan Eastman
Aaron Finkel
Siri Geenen
Enya Gracechild and Nancy
McKerrow
Matthew Gray
Matthew Higdon
Hoa Hoang
Patricia Hostetler
Ronald and Lynn Jefferies
Pauline Landhuis
Joan Luteran
Mary Manulik
Idolene and Joseph Mazza
Joseph and Mary Muscato
Hiroko Nagahata
Huyen-Anh Nguyen
Daniel Noonan
George Prica
Anita and Yvon Robert
Jerry and Pamela Rowden
Wendy Sims
Janet Thompson
Thomas Waters
Marcia Walker
Helen Washburn
Nancy Zguta

Founders

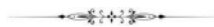
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Presenter

First Baptist Church of
Columbia

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[Plowman]

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The MU Honors College

Duo Level

Columbia Foundation of
Central Missouri

In Kind & Volunteers

Cheryl Brewer
Soo-Yeon Cho
Ben Colagiovanni
Alice Dade and Scott Yoo
Carol Elliott
Ethan Fu
Joanna Griffith
Susan Goudie
Scott and Alice Harris
Alice Havard
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Stephen and Joan Mudrick
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Gary and Colleen Ostercamp
Joy Pang and her family
Brenda Rice
Alison Robuck and her family
C. Gregg and Diane Suhler
Lun Tong
George and Jan Tucker

Acknowledgements

In Kind & Volunteers [con't]
Chris Turner and his family
Kyrsten Wehner
Andrew Weir
Dean Wibe
Nicholas Wu
Kristen Yu

THANK YOU to countless
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The Plowman

CHAMBER MUSIC COMPETITION

2025 FESTIVAL SCHEDULE

March 19 (Wed) 7pm, MU Whitmore Recital Hall

Plowman Chamber Music Competition & Festival Commencement:
Recital by Edward Auer, piano

March 20 (Thu) 7pm, First Baptist Church of Columbia

Recital by Chien-Kwan Lin, saxophone, and Rachel AuBuchon, piano
with Leo Saguiguit, saxophone

March 21 (Fri)

10am, 12pm & 2pm, The MU School of Music: Master Classes

3pm, Lenoir Woods: Plowman Preview Concert

7pm, First Baptist Church of Columbia

Recital by Ida Kavafian, violin, and Peter Miyamoto, piano

March 22 (Sat) 9:30am-5pm, First Baptist Church of Columbia

Plowman Chamber Music Competition: The Semi-Finals

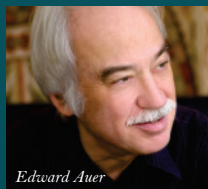
March 23 (Sun) 1:30pm, Missouri Theatre

Plowman Chamber Music Competition: The Finals & Award Ceremony

6pm, Reception at the MU Chancellor's Residence



TICKETS



Edward Auer



Chien-Kwan Lin



Rachel AuBuchon



Ida Kavafian



Peter Miyamoto

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