



*20th Anniversary
Celebration*

May 3, 2024



MARTHA DANIELS

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

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☆ Only 2 Odyssey Concerts Left This Season ☆

May 18 (Sat) 3pm Kids@Heart: Carnival of the Animals &
Friends (Free Admission) / **2pm Instrumental Petting Zoo!**

June 7 (Fri) 7pm The Schumann Play

Tickets are available for purchase.

Odyssey Staff & Volunteers

Executive and Artistic Director	Ayako Tsuruta
Piano Technician	Lucy Urlacher
Videographer	Dr. Aaron Stoker
Audio	Dr. Peter Miyamoto
Photographer	Katherine F. Blake
Staff / Volunteers	Lauren Miyamoto, Lun Tong, Jan Tucker
Odyssey Performance Fellows	Tenson Liang, Dean Wibe

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

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Executive and Artistic Director

Thank you for your support!

Greetings

20 years is a milestone in anything, but especially for a music organization to thrive, thanks to the support of our community. We all have more reasons to celebrate!

While we have two more concerts to present, I felt it was appropriate to celebrate Odyssey's 20th Anniversary surrounded by some of our longtime friends and local musicians – on and off the stage - who helped grow this chamber music series into what it is today.



I am grateful and thrilled to be joined by Odyssey Founder Ed Rollins, and the Columbia Handbell Ensemble, whose sound I loved hearing in this First Baptist Church sanctuary for the first time 20 years ago. Even though I hardly knew anyone in my then second year in Columbia, I loved the community that cherished music. 20 years of presenting concerts, I still love everything about Odyssey, First Baptist Church, and Columbia.

The musicians I share the stage tonight all come from various times: I have known both Hazel and Kristen since they were in elementary school. I am so proud of how much they have accomplished, but more importantly what wonderful humans they have grown into. My friend DJ was a Mizzou student (and later, a Board member) whose roles in Show-Me-Opera were always spot-on; I have always admired his work ethic. The generous MU professors, Eza Szekely, Leslie Perna, Steven Tharp, Leo Saguiguit, Dr. Megan Arns, and my husband Dr. Peter Miyamoto – Thank you for years of your gentle support, even in your busiest times.

Finally, thanks to everyone at FBC, especially Colleen Ostercamp, Brenda Rice, and Mike Ide. Thank you for always making all of us musicians feel welcomed.

A handwritten signature in cursive script, reading "Ayako Tsuruta". The signature is fluid and elegant, with a long horizontal stroke at the end.

Ayako Tsuruta
Executive and Artistic Director

P. S. Season 21 to be announced on June 7 🎵

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

20th Anniversary Celebration

Friday, May 3, 2024 at 7:00pm

Pre-Concert

Duo in G Major, KV423 for violin and viola
I. Allegro [7']

Wolfgang Amadeus Mozart
(1756-1791)

Hazel Keithahn, violin
Kristen Yu, violin



Biographies are included in the back of the program.

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

20th Anniversary Celebration

Friday, May 3, 2024 at 7:00pm

Program

Greetings, by Ayako Tsuruta, Director

Oblivion (1982), arr. Douglas Anderson [4']
Libertango (1974), arr. Patrick Dell [5'00]
Astoria Piazzolla
(1921-1992)
Edward S. Rollins, director
Columbia Handbell Ensemble

"Here and Gone" (2005) [20']
Text by A.E. Housman and Vachel Lindsay
Jake Heggie
(b. 1961)
The Farms of Home
In Praise of Songs That Die
Stars
The Factory Window Song
In the Morning
Because I Liked You Better
The Half-Moon Westers Low

Steven Tharp, tenor
Darrell Jordan, baritone
Ayako Tsuruta, piano

From *Three Madrigals*, H. 313 (1947)

I. Poco allegro - Poco vivo [4'15]

Eva Szekely, violin

Leslie Perna, viola

Bohuslav Martinu

(1890-1959)

Intermission [15']

Breathe (2016) [6']

Evan Williams

(b. 1988)

Nemesis (1998) [13']

Part I

Part II

Part III

Andy Scott

(b. 1996)

DRAX

Leo Saguiguit, saxophone

Megan Arns, percussion

La Valse for two pianos (1920) [12']

Maurice Ravel

(1875-1937)

Ayako Tsuruta, piano I

Peter Miyamoto, piano II

Reception to follow.



The 2024 Columbia Handbell Ensemble Members

Cindy Butler, Nancy Dreier, Rachel Newman, Jane Piester

Rene Miserez, Gretchen Rohrs, Lynne Schwartz, Andrea Beshuk

Becky Wehrman, Kelli Embry, Nathan Cotner, Sara Rohrs, and Daniel Bogle

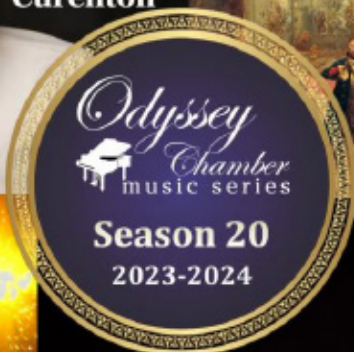
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Mar 8

An Evening
with Evelyn
Simpson
Curenton



Mar 10
Concerto Competition
Apr 5
Baroque
Concerto



May 3

Odyssey's
20th Anniversary
Celebration

Apr 20
Quartets with
Scott Yoo
& Friends:
Mozart, Fauré
and Brahms



May 18

Kids@
Heart



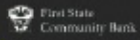
June 7
The Schumann Play



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Any 1 CD	\$17.00

Program Notes by Dr. Peter Miyamoto



Astor Piazzolla (1921-1992)

Oblivion (1982) and *Libertango* (1974)

Although born in Argentina, Astor Piazzolla grew up in the vibrant musical potpourri of New York City before returning to his native country. A virtuoso bandoneon (an instrument similar to the accordion) player, he was discovered by the great pianist, Artur Schnabel, who suggested he study with the Argentinian composer Alberto Ginastera. Under Ginastera, he won a competition that allowed him to study with the great Nadia Boulanger in Paris, who convinced him to give up his formal compositions, and return to his musical roots. As a result, Piazzolla returned to Argentina where he revolutionized the dance form of the tango, infusing it with jazz and classical idioms into what he called *nuevo tango*.

Between 1976 and 1983, Argentina was under a military dictatorship, and around this time, Piazzolla moved to Europe, living in Italy. In 1984, Piazzolla composed *Oblivion* for the 1984 film *Enrico IV*, which tells the story of an actor playing the character of Henry IV who falls and upon waking is convinced he really is the king. *Oblivion* is in the style of a Milonga, a slow, Argentinian dance that predates the tango. Hauntingly nostalgic, it is one of Piazzolla's most popular works and has been arranged for a variety of instrumental combinations.

Piazzolla first moved to Italy in 1973, when he was busy touring with his tango octet; around this time, he wrote *Libertango*. The title of this piece combines "Libertad" (liberty) and "Tango." Piazzolla himself explained "*Libertango* stands for the freedom which I allow for my musicians. Their limits are defined solely by the extent of their own capabilities and not through any exterior pressure." Originally scored for his own tango octet, like so many of his works, it has now been arranged for numerous combinations of instruments. The piece embodies the infectious rhythms and excitement of the tango, and was featured in Jacques Rivette's 1981 film, *Le Pont du Nord* and in Roman Polanski's 1988 thriller, *Frantic*.

- Dr. Peter Miyamoto, © 2024

Jake Heggie (b. 1961)

Here and Gone (2005)

After an upbringing that brought him from West Palm Beach, Florida to Columbus, Ohio to the San Francisco Bay Area and undergraduate studies at UCLA, Jake Heggie

Program Notes by Dr. Peter Miyamoto

started his career as the duo-piano partner of Johana Harris (widow of American composer Roy Harris); but this career was cut short by focal dystonia. Heggie then embarked on a career in public relations, first working for the UCLA Performing Arts Center, then moving to the Bay Area where he eventually worked for the San Francisco Opera (in a position once held by Armistead Maupin). While working at the San Francisco Opera, Heggie fostered relationships with many of the world's great singers and began composing songs that caught the ears of many of them, including the soprano Frederica van Stade. Heggie's reputation as song composer grew quickly, and eventually the General Director of the Opera commissioned Heggie to collaborate with the American playwright, Terrence McNally, on an opera. In 1997, Heggie's opera *Dead Man Walking* launched his international career as an opera composer. He is now hailed as one of the world's pre-eminent composers for the voice.



"Here and Gone" is a twenty-minute song cycle commissioned by the Ravinia Festival for the Steans Institute in 2005. Set to poetry by the British poet, A.E. Housman, and American writer Vachel Lindsay, the cycle takes the listener on a journey of America, with settings from the farm to the factory. The cycle is also a personal journey of unrequited love between two men. The premiered at the Ravinia Festival with the tenor Nicholas Phan and the baritone Andrew Garland.

- Dr. Peter Miyamoto, © 2024



Bohuslav Martinů (1890-1959)

Three Madrigals (1947)

Something of a "bad boy," Czech composer Bohuslav Martinů was expelled from the Prague Conservatory for "incorrigible negligence." After failing to pass his examinations for teaching accreditation, Martinů moved to Paris, where he studied composition with Albert Roussel, and began to build a career, with important premieres in Paris, Prague, Berlin, London, Venice, and finally Boston. When the Nazis invaded Czechoslovakia in 1939, Martinů was appointed by the opposition government as cultural attaché in Paris, where he aided numerous refugee artists. Eventually, when the fall of Paris was imminent, Martinů and his wife fled to Portugal and eventually to the United States.

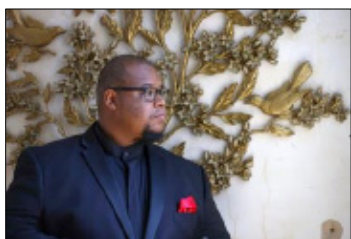
In 1946, while teaching at Tanglewood, Martinů was seriously injured when he fell from a balcony. Although he had been offered a post as professor of composition at

Program Notes by Dr. Peter Miyamoto

the reorganized Prague Conservatory, he remained for some time in America to recuperate, and began composing chamber music, beginning with the *Three Madrigals*. They are dedicated to the brother-sister violin-viola duo of Joseph and Lilian Fuchs, who he had been inspired to write for after hearing them perform a Mozart Duo.

The first Madrigal features driving energy and infectious, folk-inflected rhythms. It capriciously juxtaposes textures of full, chordal double-stops with hocketing contrapuntal sections, clearly an influence of Martinů's love of English madrigals. The set is extraordinary for its use of imaginative textures, virtuoso writing, and Bohemian and Moravian folk inflection.

- Dr. Peter Miyamoto, © 2024



Evan Williams (b.1988)

Breathe (2016)

While a number of the existing works for saxophone and drum set explore the powerful, loud, and harsh timbres possible in this configuration, *Breathe* concentrates on quiet, yet rhythmically active gestures. Using continuous lines, sudden changes in dynamics, and extended timbral techniques, *Breathe* explores the complexity of human breath, at times quiet and relaxed, or quiet yet shallow and troubled, and of course, at times loud and labored.

Breathe was commissioned by Patchwork, consisting of Noa Even on saxophone and Stephen Klunk on drum set.

— Evan Williams
Note by the composer



Andy Scott (b.1996)

Nemesis (1998)

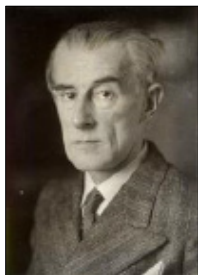
British saxophonist and composer Andy Scott was a founding member of the Apollo Saxophone Quartet, which won the 1992 Tokyo International Chamber Music Competition. His many later ensembles included groups rooted in varied musical styles including big band, Latin and funk. He has developed a career as an award-winning composer mixing jazz, world and classical influences.

Written between 1996 and 1998, *Nemesis* mixes contemporary classical, jazz and Latin influences. Written in three movements, there is an improvised section in part two

Program Notes by Dr. Peter Miyamoto

with an alternative notated solo. Originally for soprano saxophone and vibraphone, it has alternate versions for flute and vibraphone, soprano saxophone and guitar, soprano cornet and vibraphone, and soprano saxophone and string quartet.

- Dr. Peter Miyamoto, © 2024



Maurice Ravel (1875-1937)

La valse (1920)

Maurice Ravel's student Manuel Rosenthal recounts that Ravel said "all composers had the desire to succeed in writing a very good waltz... unfortunately, it's very difficult." Ravel first conceived of a piece to be titled *Wien* (Vienna) in tribute to Johann Strauss II, the "Waltz King," in 1906. Before Ravel would begin work on the piece, the world would be transformed by World War I, and Ravel even

more so by the death of his mother while he was serving as an ambulance driver during the war. With the exception of the *Tombeau de Couperin*, a solo piano suite begun before the war), Ravel stopped composing throughout the war until in 1919, when he received a commission from Sergei Diaghilev for a new score for the *Ballets russes* and decided to return to his waltz piece idea.

Ravel described the opening of the ballet:

Through whirling clouds, waltzing couples may be faintly distinguished.

The clouds gradually scatter... an immense hall peopled with a whirling crowd.

The scene is gradually illuminated. The light of the chandeliers burst forth...

An imperial court, about 1855.

As the work begins, fragments of waltz rhythms and melodies emerge from the murky depths, gradually building and surfacing as "the lights of the chandeliers bursts forth." A series of waltz themes proceeds in which Strauss's typical waltz gestures are spun out using Ravel's dissonant harmonies, colorful orchestration and hints of polytonality. As the piece builds to its exciting end, many of the earlier themes are reintroduced, now even more fragmented and recombined as the music becomes more and more wild.

The composer Francis Poulenc was present when Ravel and Marcelle Meyer played the two-piano score for Diaghilev and recounted:

Now at that time I knew Diaghilev very well...I saw he didn't like it and was going to say 'No.' When Ravel had got to the end, Diaghilev said something which I think is very true. He said 'Ravel, it's a masterpiece...but it's not a ballet...It's the portrait of a ballet... I was twenty-two and, as you can imagine, absolutely flabbergasted. Ravel proceeded to give me a lesson in modesty

Program Notes by Dr. Peter Miyamoto

which has lasted me all my life: he picked up his music quite quietly and, without worrying about what we all thought of it, calmly left the room."

While the Diaghilev ballet never materialized, *La valse* quickly became a popular work in concert halls in its original orchestrated version as well as subsequent arrangements for two-pianos and solo piano. Contrary to Diaghilev's judgement, the work was actually choreographed successfully by both George Balanchine and Frederick Ashton.

In many ways, the waltz can be considered a relic of the fin-de-siecle end of the 19th Century, a culture that was in many ways destroyed in the wake of World War I. Music historians have perceived in *La valse's* frenetic ending not just the virtuosic development of the piece's waltz-motives, but the disintegration of the idea of the waltz itself, a symbol of the decadence of an era out of control and destroying itself. Some have taken this view a step further and view the disintegration of a Viennese waltz in this work as a critique of Austro-Germanic militarism.

When asked about the meaning of the work, Ravel responded:

I believe this work needs to be illuminated by footlights, as it has elicited so much strange commentary. While some discover an attempt at parody, indeed caricature, others categorically see a tragic allusion in it—the end of the Second Empire, the situation in Vienna after the war, etc.—This dance may seem tragic, like any other emotion—voluptuousness, joy—pushed to the extreme. But one should only see what the music expresses: an ascending progression of sonority, to which the stage comes along to add light and movement.

In another interview, Ravel further commented:

*It doesn't have anything to do with the present situation in Vienna, and it doesn't have any symbolic meaning in that regard. In the course of *La valse*, I did not envision a dance of death or a struggle between life and death. (The year of the choreographic argument, 1855, repudiates such an assumption.) I changed the original title "Wien" to *La valse*, which is more in keeping with the aesthetic nature of the composition. It is a dancing, whirling, almost hallucinatory ecstasy, an increasingly passionate and exhausting whirlwind of dancers, who are overcome and exhilarated by nothing but the waltz.*

- Dr. Peter Miyamoto, © 2024

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Biographies

The Columbia Handbell Ensemble, Inc., is now celebrating its 35th anniversary season though some could argue that the Covid pandemic knocked off two years of this organization's life. Formed in 1988, the ensemble's first "big" performance was in St. Joseph, Missouri for the 1992 Area 8 Festival. Since that time, the CHE has performed for four national events of the Handbell Musicians of America, three other performances for Area 8, and a host of regional, national, and international events. The CHE has been a trend setter on the national level for community-based handbell organizations. One of very few community groups in 1988, this ensemble was instrumental in helping to begin an increasing development of community groups around the country. Other non-HMA performances include collaborations locally with the Odyssey Chamber Music Series, the Missouri Symphony, the Columbia Chorale, Bella Canta of the Columbia Youth Choirs, the University of Missouri Concert Series, the Columbia Civic Orchestra, the Legion of Black Collegians, the Columbia Values Diversity Breakfast, the Whitman Air Force Tree Lighting, and the Hermann holiday arts celebration, to name but a few. In addition, CHE regularly introduces handbells to children in Columbia preschools and public schools. The CHE has five commissions or works written for the ensemble that are now published or on the way to be published. They include:

Carol of the Birds – arr. Deb Carr

Tomorrow Shall Be My Dancing Day – arr. Kevin McChesney

Be Still My Soul – arr. Hart Morris

Land of Make Believe – Chuck Mangione/arr. Hart Morris

Hoedown (from Rodeo) – Leonard Bernstein/arr. Hart Morris

Other arrangements of note include, Blackberry Winter – Connie Ellisor/arr. Ed Rollins, Bound for the Promised Land (marimba or dulcimer) – Mack Wilberg / Patrick Dell!, Libertango – Anton Piazzolla / Patrick Dell! and America (from "West Side Story") – Leonard Bernstein/Arnold Sherman.

For 30 years, the CHE collaborated with The Office of Cultural Affairs, City of Columbia, whose support was a big part of our success.

Formed in 2014, **DRAX** is a faculty ensemble-in-residence at the University of Missouri School of Music with Leo Saguiguit (saxophone) and Megan Arns (percussion). Dedicated to performing and creating new repertoire for this unique combination of instruments, the duo made its international debut at the World Saxophone Congress in Strasbourg, France. DRAX has performed at the Mizzou International Composers Festival, conferences of the North American Saxophone Alliance, the Missouri Percussive Arts Society Day of Percussion, Odyssey Chamber Music Series of Columbia, Missouri Contemporary Ballet, and residencies at Virginia Tech University and Sam Houston State University. Past performances have included Colorado

Biographies

State University and the Percussive Arts Society International Convention, as well as the release of their debut album on Ravello Records in November 2022.

Megan Arns is a percussionist, ethnomusicologist, and educator with a diverse set of skills and a driven passion for her craft. She is a member of the music faculty at the University of Missouri in Columbia, MO as the Assistant Professor of Percussion. Recent past faculty positions include Mansfield University in Pennsylvania and the National Music Conservatory in Amman, Jordan where she was also the Principal Timpanist of the Amman Symphony Orchestra. She is a section member of the New Hampshire Music Festival during the summers and has also performed with the St. Louis, Tallahassee, Sarasota, Missouri, Northwest Florida, Albany, Southern Tier and Macon Symphony Orchestras. Active as a contemporary chamber percussionist, Megan's recent highlights include collaborative performances in France, Spain, India, Jordan, Costa Rica, Ghana, and the United States at venues such as the Kennedy Center, Millennium Park, Smithsonian Institution, and the Percussive Arts Society International Convention. Megan regularly performs with two contemporary chamber groups: the [Switch~Ensemble] – an electroacoustic ensemble based out of New York, and DRAX – a saxophone and percussion duo in residence at Mizzou. Megan received her D.M.A. in Percussion Performance & Literature and M.A. in Ethnomusicology at the Eastman School of Music.



Leo Saguiguit has performed as a soloist and chamber musician throughout the United States and abroad, including Cuba, Brazil, UK, France, Italy, Sweden, Croatia, Greece, Cyprus, China, Taiwan, Thailand, and the Philippines. He collaborates with numerous chamber ensembles and currently performs with the saxophone/percussion duo DRAX, Athens (Greece) Saxophone Quartet, and Missouri Saxophone Quartet. Past memberships have included the Chicago, Lithium, Impuls, and Enigma Saxophone Quartets. With the Enigma Quartet, he earned a coveted prize in the prestigious Fischhoff National Chamber Music Competition. Other collaborations include performances with the Basel Saxophone Quartet (Switzerland), Fulcrum Point New Music Project (Chicago), Thamyris Contemporary Music Ensemble (Atlanta), National Black Arts Festival (Atlanta), and the Sewanee Music Festival (Tennessee). In addition to recitals and festival performances, he has performed at the China International Clarinet & Saxophone Music Festival in Nanning, the World Saxophone Congresses held in Minneapolis, Bangkok, Scotland, Zagreb, and in numerous conferences of the North American Saxophone Alliance and U.S. Navy Band International Saxophone Symposium. Saguiguit has appeared as concerto soloist with numerous orchestras and wind ensembles and has performed as an orchestral

Biographies

saxophonist with the Lyric Opera of Chicago, Milwaukee Symphony, Atlanta Symphony, Chicago Civic Orchestra, Grant Park Music Festival Orchestra, and the Missouri Symphony. He has appeared in over a dozen CDs, including six with the professional wind ensemble Philharmonia à Vent, and other solo and chamber music performances. Saguiguit has served as saxophone professor at the University of Missouri since 2002. He earned degrees from Emory University as a student of Stutz Wimmer and Northwestern University, where he was a student of Frederick Hemke. Other teachers include Paul Bro and Jonathan Helton.



Siri Heglund Geenen, received her Bachelor of Music in violin performance from Northwestern University and her Master of Music in violin performance and Suzuki pedagogy from the University of Colorado, Boulder. She has been concertmaster of the Columbia Civic Orchestra since 2003 and also a violinist in the Missouri Symphony Orchestra since 2005. In 2019 Siri received the Missouri ASTA "Studio Teacher of the Year" award. Siri runs a Suzuki violin studio out of her home in Columbia, Missouri and enjoys teaching

students of all ages and abilities. Siri also helps direct a music program through the City of Refuge that pairs advanced high school string players with young refugee children who want to learn the violin. One of her biggest joys in life has been sharing her love of violin and music with her two daughters, Solveig and Linnea who are both pursuing music degrees in college. Currently Solveig (BM, Northwestern University) is in her first year of a Master's in Music, violin performance, at the University of Michigan and Linnea is in her sophomore year in violin performance also at the University of Michigan. As an empty nester, Siri enjoys spending time exploring her love of the outdoors with her husband Rich, reading, and spending time with friends and family.



Seattle-based lyric baritone **Darrell J. Jordan** has been praised for his "shining, beautiful voice" (Broadway World), his "expressive baritone and facial expressions" (The SunBreak), and has been called "the star of the show" (Columbia Heart Beat). In demand as a recitalist and concert soloist, his solo concert engagements have been with Amherst Early Music Festival, the Odyssey Chamber Music Series, Rolla Choral Arts Society, Choral Arts Alliance of Missouri, the Missouri Symphony, the Southside Philharmonic Orchestra,

the Toledo Symphony, Thalia Symphony, Olympia Chamber Orchestra, Tacoma City Ballet, Seattle Choral Company, and the Seattle Art Song Society. Dr. Jordan has performed almost 40 full roles, with some favorites being: Papageno in *Die Zauberflöte*, Dandini in *La Cenerentola*, Guglielmo in *Così fan tutte*, Count Almaviva in *Le nozze di Figaro*, Dr. Falke in *Die Fledermaus*, Ignacio in *Lucrezia*, Count Gil in *Il segreto di Susanna*, Bunthorne in *Patience*, Morales in *Carmen*, and Belcore in *L'elisir d'amore*. An advocate for music by American composers, Dr.

Biographies

Jordan is a two time recipient of the Ernst Bacon Award for American Music. Additionally, he has premiered a number of new operas with Seattle Opera (August in Everything After and Beau in Chop Chop) and Opera America (Mark in you do not recognize the bodies in the water). In 2025, he will sing the demanding role of Joseph De Rocher in Dead Man Walking with Tacoma Opera by American composer, Jake Heggie. Opera credits include Opera West, Tacoma Opera, Wilmington Concert Opera, Music On Site, Inc., STL Opera Collective, Haymarket Opera, Gateway Opera, the Institute for 17th Century Music, Lawrence Opera Theatre, Puget Sound Concert Opera, Northwest Opera In Schools Touring Company, Operamuse, Seattle Modern Opera Company, Pacific Northwest Opera, Gilbert & Sullivan Society of Seattle, Low Brow Opera, Opera on Tap, Opera Bend, Landlocked Opera, Vashon Opera, and Seattle Opera. He is a founding member of the nationally recognized, award-winning professional vocal chamber ensemble, Vox Nova. He is managed by Vocal Artist Management Services. For more information, please visit: <https://www.darrelljjordan.com/>



Hazel Keithahn is a senior at Rock Bridge High School and co-concertmaster of the Rock Bridge High School Orchestra. She was selected for the Missouri All-State Orchestra in 2021, 2022, 2023 and 2024. Hazel won the Odyssey Chamber Music Series Pre-Collegiate Concerto Competition as a soloist in 2018 and with Kristen Yu in 2023. She served as co-concertmaster of the 2019 Suzuki International Convention of the Americas Orchestra in Mexico and was chosen for the Suzuki Youth Orchestra of the Americas in 2014, 2016, and 2018. Hazel was the winner of the 2015 and 2017 Missouri Music Teachers Association Strings State Competitions. Hazel began playing in the Keithahn Family Quartet at age four and has since enjoyed playing with the Cloud 9 Ensemble, most recently coached by Scott Yoo. She has also been an enthusiastic member of the Dancearts Competition team from 2021-24. Hazel wishes to thank all the teachers in her life especially Siri Geenen with whom she has studied since the age of 3 as well as Nicolette Solomon from the Suzuki Music Institute of Dallas and, more recently, maestro Scott Yoo. Hazel is especially excited to be able to perform this Mozart duet with her good friend, Kristen Yu.



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.

Biographies

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.



Leslie Perna, violist, is a respected artist and teacher whose performances have been broadcast internationally on radio and television, including the Canadian Broadcasting Corporation, Brazil's Radio and TV MEC and the ABC Nightly News. She has recorded the music of some of today's most important composers, including Samuel Adler, James Willey and Andrew list for the Albany, Centaur, Capstone, New World and CRI labels. Her performances have taken her to Europe, Japan, Russia, Brazil, Canada and many major American cities, where she is frequently invited to perform and

teach viola and chamber music. She has given presentations at numerous national conferences, and was awarded "Outstanding Collegiate String Educator" and "Artist Teacher of the Year" from Missouri ASTA. She is currently Professor of Viola and Chamber Music at the University of Missouri, violist of the Esterhazy Quartet, Director of the Missouri String Project, and a founding member of the Concordia String Trio.



Handbells have been a huge part of **Ed Rollins'** life. He started playing in high school, played for four years at William Jewell College in Liberty, MO, and then, from there, he became a member of the American Guild of English Handbell Ringers (AGEHR, now Handbell Musicians of America). While he loves ringing and directing, he found a deep desire to help Handbell Musicians of America grow and remain vital in the handbell world. His leadership in this organization includes Missouri State Treasurer, Missouri Chair, Area 8 Chair (representing Illinois, Iowa, Kansas, Missouri

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and Nebraska on two occasions), Area 7/8 Representative to the National Board, and from 2011-2017 as the HMA President-Elect and President for the National Board of Directors. In 2020 (at the start of the pandemic) he was asked to act as Interim Executive Director for Handbell Musicians of America (HMA), which he did for almost two years. When a new Executive Director was hired, Ed became the Business Manager for HMA, a position that he now holds. As clinician and conductor, Ed was AGEHR's second ever coordinator for the Young Ringers Festival in Ames, Iowa in the early 1990's, he has conducted multiple young ringer events around the country, and he has conducted for festival conferences in Area 1, Area 5, Area 6, Area 8, the advanced ringers track for National Seminar, and he was the HMA conductor for the International Symposium in Vancouver (2016). He has taught classes in over 25 states. In addition to his work for HMA, he co-founded the nationally recognized Columbia Handbell Ensemble back in 1989. This organization has run continuously since that time except for a Covid break. For 31 years, Ed served as Associate Pastor for Music and Administration at First Baptist Church of Columbia, MO. At the church, Ed directed the choirs, handbell program, and an instrumental ensemble. During his tenure at First Baptist, Ed organized numerous collaborative ventures including: Columbia Men's Church Ensemble that sang for the Columbia July 4 celebration, collaborations with the musicians of Sacred Heart Catholic Church, and First Presbyterian Church, a 9/11 first year anniversary concert at the Missouri Theater featuring 150 singers from 30 local churches and an orchestra made up of primarily University of Missouri faculty and students, a Tenth Anniversary 9/11 Concert, handbell festivals and even a church band collaborative concert. Ed is also the co-founder of the Odyssey Chamber Music Series and remains grateful for the opportunity to have worked with Ayako Tsuruta in this amazing adventure. Administratively, Ed had oversight of budgets, personnel, facilities and the church's endowment. Aside from that, he preached, performed weddings, and often led funerals. In his final ten years, he worked with another staff member to create liturgical art for worship. Ed is married to Jess Wolfe, a teacher for the Columbia Public Schools program for gifted students (EEE). He has four stepchildren, Liam, Ophelia, Anya and Odin, and three years ago, Jess and Ed welcomed Iris Mae Wolfe Rollins into the clan. Along with the kids, there is one fluffy dog, George, three cats, a hamster and a bearded dragon. Never a dull moment.



As soloist and chamber musician, violinist **Eva Szekely** has concertized extensively throughout North America, Europe and South America. She has appeared in such cities as Boston, Los Angeles, New York, Chicago, Prague, Paris, Buenos Aires, Rio de Janeiro as well as on concert series throughout France, Austria and the Netherlands. In Brazil, she has been guest artist at the highly acclaimed International Music Festival of Para, the Londrina Music Festival, the SESC International Music Festival in Pelotas and has presented concerts and master classes in all of that country's major musical centers. She was the first recipient of the Governor's Medal of Honor in the Arts in the state of Pará in Brazil in 1999 and is a winner of MU's distinguished International Engagement Award. Ms. Szekely has premiered

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works written and dedicated to her by important contemporary composers including among others James Willey, Chester Biscardi, Erich Leitner, Andrew List and Roberto Escobar. She has been heard on national and international radio and television broadcasts and has recorded for CRI, New World and Albany Records. Ms. Szekely's students have been winners of numerous competitions and have distinguished themselves both as performers and teachers at home and abroad. Ms. Szekely holds degrees in violin performance from the Juilliard School, where she was a student of Ivan Galamian. She studied chamber music with Franco Gulli, Zoltan Szekely, Felix Galimir as well as members of the Juilliard and Hungarian String Quartets. A visiting guest artist at the Berklee College of Music in Boston, Eva Szekely was honored with the University of Missouri's Middlebush Chair in Fine Arts and was named Artist Teacher of the Year by the Missouri American String Teachers Association. She is Professor of Violin, 1st violinist of the Esterhazy Quartet, and head of the string area at the University of Missouri School of Music.



Missouri-born tenor **Steven Tharp's** operatic credits include performances with the Metropolitan Opera, New York City Opera, Netherlands Opera, Badisches Staatsooper, Teatro Massimo, Netherlands Reisopera, Glimmerglass Opera, Opera Pacific, Minnesota Opera and the companies of Dallas, Houston, Seattle, Memphis, Omaha, Salt Lake City and Miami. Handel and Mozart are well represented in Mr. Tharp's repertoire of more than 60 operatic parts, and his keen interest in 18th and early 19th Century opera has led to roles in Gluck's *Les Pèlerins de la Mecque*, Haydn's *L'Isola Disabitata* and *L'Infedeltà Delusa*, Scarlatti's *Gli Equivoci nel Sembiante*, Conti's *Don Quixote* in Sierra Morena, Gassmann's *L'Opera Seria*, Grétry's *Zémire et Azor* and Schubert's *Alfonso und Estrella*. In concert, Mr. Tharp has appeared with the New York Philharmonic, Chicago Symphony, Philadelphia Orchestra, Royal Philharmonic, Cleveland Orchestra, Cincinnati Symphony, Houston Symphony, Colorado Symphony, Vancouver Symphony, Orquesta Sinfónica Nacional (Mexico), St. Louis Symphony, Chicago Music of the Baroque and American Bach Soloists, under conductors including Sir Georg Solti, Daniel Barenboim, Kurt Masur, Charles Dutoit, Valery Gergiev, Christoph von Dohnanyi, Stanislaw Skrowaczewski, James Conlon, Marin Alsop, JoAnn Falletta, Alan Gilbert and Jane Glover. His concert repertoire includes the masterpieces of the 18th and 19th century — the Bach passions, the masses of Mozart, Beethoven, and Schubert, the oratorios of Handel, Haydn and Mendelssohn — and extends to Elgar's *Dream of Gerontius*, Schönberg's *Gurre-Lieder*, the Verdi Requiem and Britten's *War Requiem*. A dedicated song recitalist, Mr. Tharp has appeared at the New York's Metropolitan Museum of Art, where he collaborated with Will Crutchfield in two series, *The World of Schubert's Songs* and *The World of Heinrich Heine*. He has also appeared in recital at the 92nd Street Y, Carnegie's Weill Hall, the Bard Festival, Caramoor, Newport Chamber Music Festival, Carmel Bach Festival, the New York Festival of Song and venues in Europe, Japan and South America. His interest in musical theater and cabaret led to his appearance in *3 Tenors in Search of an*

Biographies

Act, which won the Back Stage Bistro Award for Outstanding Musical Comedy after a sold-out run at Don't Tell Mama in New York. Mr. Tharp has recorded for Decca, Delos, Newport, Albany and Naxos. His world-premiere recording of the complete songs of Edward MacDowell, accompanied by the late James Barbagallo, earned a Grammy Award nomination, and his recording of Frank Martin's *Le Vin Herbé* was an "Editor's Choice" in *Opera News*. Other recordings include Vaughan-Williams' *On Wenlock Edge* with the Ciompi Quartet, Handel's *Messiah* with the American Bach Soloists. Schubert's *Schwanengesang* with Jan-Paul Grijpink, a CD of Fauré songs with Rachele Jonck, and Schubert's *Winterreise* with Janice Wenger playing a Paul McNulty fortepiano. Mr. Tharp has also served as stage director for the Manhattan School of Music's Handel Project (*Alcina, Ariodante*) and for Caramoor (*Così fan Tutte*, *H.M.S. Pinafore*, *Pauline Viardot's Cindrillon* and *Donizetti's Linda di Chamounix*).



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.



Kristen Yu is a senior at Rock Bridge High School. She began the viola at age nine with Morgan Owen and Briana Frieda, and she currently studies with Professor Leslie Perna. Since 2021, Kristen has been coached by Scott Yoo for her chamber ensemble "Cloud 9," of which she has been a founding member since 2016. Most recently, Kristen was selected as a violist for Carnegie Hall Weill Music Institute's prestigious 2024 National Youth Orchestra of the

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United States (NYO-USA) and will perform in Carnegie Hall and around South America. She was also selected for the 2021 and 2022 NAFME All-National Symphony Orchestra and served as Assistant Principal Viola in 2022. Throughout all four years of high school, she was a member of the Missouri All-State Orchestra, serving as Principal Viola in 2021, 2023, and 2024, and as Assistant Principal in 2022. Alongside viola, Kristen has studied piano since she was five with Mabel Kinder, subsequently with Ayako Tsuruta. In 2022, she won the Silver Award in the WPTA Finland International Piano Competition. She was a four-time Winner and four-time Runner-Up recipient in the MMTA State Piano competition. Kristen was also the winner of the 2021 MMAMTA / Odyssey Pre-Collegiate Aria / Concerto Competition. Drawing from her achievements in both piano and viola, Kristen finds fulfillment in imparting her love for music to younger musicians as an adjunct teacher and mentor in the community, specifically at Columbia Music School, City of Refuge Strings Project, and Missouri String Project. In the fall, Kristen will embark on her collegiate journey at the University of Pennsylvania (UPenn), pursuing a double major in economics and psychology, complemented by a minor in music.



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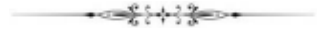
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