HOT SUMMER NIGHTS 2022

SUMMER OF CONDUCTORS

Beethoven To Broadway!

JULY 16 | MISSOURI THEATER | 7:00 P.M.

WE ARE MOSY
THE MISSOURI SYMPHONY
Food and drinks are prohibited in the Missouri Theatre.

Restrooms and drinking fountains are located in the Grand Foyer on the first-floor lobby and near the second floor's rooftop patio lobby.

Lost and Found: Found items are retained at the Missouri Theatre Box Office. Please call 573.882.3781 if you lose something at an event.

Late Arrivals: Guests arriving late will be seated at the discretion of management. Performers may have specific late seating instructions that the house will enforce. You might not be allowed to take your seats once the performance has started. Please arrive with ample time to get to your seats.

No audio or video recording is allowed. Cameras and recording equipment are not permitted in the auditorium during performances. Please turn off cellular phones upon entering the building.

Please keep the aisles clear at all times. Standing or storing items in the aisles at any time is prohibited.

An adult must accompany children under 18 at any performance. Tickets must be purchased for each child attending any concert regardless of age. Disruptive children and their parents will be asked to leave the auditorium. Please keep children out of the aisles and off the stage.

The University of Missouri is smoke-free. Smoking is prohibited on the Columbia campus and all properties owned, operated, leased, or controlled by MU.

The Missouri Symphony is dedicated to creating an accessible environment for all. If you have seating or access needs, please contact the Missouri Theatre Box Office at 573.882.3781.
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2022 Season

**Symphony in Motion**
June 15  |  Missouri Theater  |  $25 - $50
Kicking off our 2022 season with this performance centered around everyone’s favorite Ravel piece, *Bolero!* Featuring the dancers of the Missouri Contemporary Ballet and the return of Conductor Emeritus Kirk Trevor.

**Singing in the Key of Freedom: A Juneteenth Celebration**
June 18  |  Missouri Theater  |  $25
Featuring guest conductor Dr. Brandon A. Boyd and a community chorus celebrating the music of the soulful tradition, including favorites like “Sign Me Up”, “Wade in the Water”, and “Ride On, King Jesus”.

**Laments, Romance, and Dreams**
June 22  |  Missouri Theater  |  $25 - $50
Curated and conducted by music director candidate Wilbur Lin, our first Masterworks program includes Tchaikovsky’s *Romeo & Juliet Fantasy Overture* and Beach’s Gaelic Symphony.

**Show-Me America**
June 25  |  Rock Bridge High School  |  Free and open to the public!
Hosted by our neighborhood friend Mister MOSY, this outdoor concert in collaboration with the Office of Cultural Affairs and Columbia Parks and Recreation is sure to be a fun time for the whole family! Featuring music director candidate, Wilbur Lin, and the music of Duke Ellington, John Williams, and Columbia’s own Blind Boone.

**The New World and Beyond**
June 29  |  Missouri Theater  |  $25 - $50
Curated and conducted by music director candidate Michelle Di Russo, this program includes masterworks such as Liszt’s *Les Preludes*, Márquez’s Danzon No. 2, and Dvořák’s Symphony No. 9.

**Chamber Series: Mozart in Miniature**
June 30  |  Whitmore Recital Hall  |  $20
Sponsored by Higday Mozart Trust
Featuring chamber works by or inspired by Mozart and his contemporaries performed by small groups of MSO musicians.
Stars, Stripes, and Symphony
July 2 | Missouri Theater | $25 - $60
MOSY’s annual concert celebrating America and patriotic traditions, featuring music director candidate Michelle Di Russo! Join us in celebrating with traditional American favorites like “The Star-Spangled Banner,” a Gershwin medley, selections from West Side Story, and more!

Chamber Series: Made in America
July 7 | Whitmore Recital Hall | $20
Sponsored by Higday Mozart Trust
Featuring chamber works by American composers performed by small groups of MSO musicians.

Femmes de légende (Women of Legend)
July 9 | Missouri Theater | $25 - $50
Curated and conducted by music director candidate Chelsea Gallo, this program includes works such as Higdon’s Light, Rimsky-Korsakov’s Scherherzade, and a feature concerto performance by the winner of the Missouri Symphony’s 2022 Young Artist Concerto Competition.

An Uncommon Enigma
July 13 | Missouri Theater | $25 - $50
Curated and conducted by music director candidate Darwin Aquino, our final masterworks program includes selections such Tower’s Fanfare for the Uncommon Woman, Tchaikovsky’s Capriccio Italien, and Elgar’s Enigma Variations.

Back to Broadway!
July 16 | Missouri Theater | $25 - $60
MOSY closes our festival with an evening featuring the lullabies of Broadway! Starring four Broadway stars, including hometown favorites Shelby Ringdahl and Melissa Bohon-Webel, and music director candidate, Darwin Aquino.
WILBUR LIN

Known for his creative programming and inviting stage presence, Wilbur Lin's career has taken him to stages across the United States, Europe, Latin America, and his native Taiwan. Currently at the Cincinnati Symphony Orchestra, Wilbur serves as the assistant conductor of the Cincinnati Pops Orchestra and conductor of the Cincinnati Symphony Youth Orchestras.

A graduate of Riccardo Muti’s Italian Opera Academy, Wilbur’s operatic endeavors include conducting Verdi’s Macbeth at Teatro Alighieri (Ravenna, Italy), Die Zauberflöte with the Winter Harbor Music Festival (Winter Harbor, Maine), and has coached and performed as a pianist with the Indianapolis Opera, IU Opera Theater, Reimagining Opera for Kids, and the Cincinnati Ballet.

wilburl.in

MICHELLE DI RUSSO

A graceful yet powerful force on the podium, Argentinian-Italian conductor Michelle Di Russo is known for her compelling interpretations, passionate musicality, and championing of contemporary music with a journey that began at the age of three. Since then, Michelle has received her Doctoral Degree in Orchestra Conducting from Arizona State University and pursued numerous avenues of conducting.

Michelle has been appointed Assistant Conductor of North Carolina Symphony, the Interim Director of Orchestras at Cornell University for the 21/22 season, and a Fellow in Chicago Sinfonietta’s prestigious Project Inclusion Conducting Freeman Fellowship program and The Dallas Opera Hart Institute. Further, Michelle has previously conducted the MSO at the Symphony of Toys in December 2021.

michelledirusso.com
CHELSEA GALLO

Conductor Chelsea Gallo has been labeled a “rising star” within the conducting world, being praised for her ability to, “…lead the orchestra with grace and fiery command” (Schubring). In addition to her responsibilities on the conducting staff for the Detroit Symphony Orchestra, Chelsea has numerous posts and regularly assists some of the world’s most prominent conductors and musicians, including leading conductors such as Leonard Slatkin, James Gaffigan, and Karina Canellakis.

An advocate of new music, Chelsea conducted in Operation Opera, a festival for newly composed operas. During her time at Michigan, she gave the Michigan premiere of Esa-Pekka Salonen’s piece “Helix” and gave the American premiere of Michael Gordon’s Bassoon Concerto. Further, she directed Hartford Opera’s 2017 production of Who Married Star Husbands by Shuying Li.

chelseagallo.com

DARWIN AQUIINO

A sought-after conductor known for his “moving, absorbing and robust performances”, Darwin Aquino has enjoyed regular engagements around the world. As a passionate advocate of social change through classical music, Darwin worked closely for many years and previously held posts as Artistic Director of El Sistema, Director of the National Conservatory of Music and Music Director of the National Youth Symphony Orchestra, in his homeland the Dominican Republic.

As an opera conductor, Darwin is regarded for his “passionate and precise baton” and has received outstanding reviews and public praise for his interpretations of Verdi’s Il Trovatore, Bizet’s Carmen, Gershwin’s Porgy and Bess, Rossini’s L’Italiana in Algeri, Donizetti’s Elisir D’Amore, Bizet’s Pearl Fishers, Menotti’s The Medium, Chabrier’s L’Etoile, among many others.

darwinaquino.com
Greetings, fellow music lovers!

I am beyond excited for this summer, as it will truly be a summer to remember. Six different guest conductors over five weeks, pieces being performed by the orchestra for the first time (and one even having its Columbia premiere), and the culmination of a search for the third music director in our 52-year history.

The staff and the summer music festival committee have spent countless hours preparing for this year’s diverse lineup of masterwork, pops, and family concerts. My hope is that you will find something to take away from each concert that you attend.

If you are here for the first time, we warmly welcome you and do hope that you will come back. If you are here after more years than you can count, we are so thankful for your loyalty and support of MOSY.

I challenge you to make a new friend while attending each concert. For it is through community and our shared love of symphonic music that we get to experience something so magical that as John Williams said in a recent talk I attended, we are “taken out of the corporeal realm and into the realm of imagination.”

Happy journey of imagination to each of you this summer!

Musically yours,

Trent Rash
Executive Director
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”Sunday” from *Sunday in the Park with George*
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Brandon Michael Banks
Matt and Susan Bear
Traci Best
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Celeste Hardnock
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The Missouri Symphony League is open to all. The League serves as an auxiliary to the Missouri Symphony to promote music and music education for the benefit of the mid-Missouri community.

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July 16, 2022 | Conducted by Darwin Aquino

Overture to Fidelio, op. 72
Ludwig van Beethoven (1770-1827)

"Oh, What A Beautiful Mornin’" from Oklahoma!
Jazz Rucker
Richard Rodgers (1902-1979)
Oscar Hammerstein II (1895-1960)

"I Can’t Say No" from Oklahoma!
Melissa Bohon-Webel
Richard Rodgers (1902-1979)
Oscar Hammerstein II (1895-1960)

"All I Need is the Girl" from Gypsy
Anthony Fortino and Clare Marie Kuebler
Julie Styne (1905-1994)
Stephen Sondheim (1930-2021)

"I Could’ve Danced All Night" from My Fair Lady
Shelby Ringdahl Cox
Frederick Loewe (1901-1988)
Alan Jay Lerner (1918-1946)

"Anything You Can Do" from Annie Get Your Gun
Melissa Bohon-Webel, Shelby Ringdahl Cox, Anthony Fortino, Jazz Rucker
Irving Berlin (1888-1989)

"We Got Elegance" from Hello, Dolly!
Melissa Bohon-Webel, Shelby Ringdahl Cox, Anthony Fortino, Jazz Rucker
Jerry Herman (1931-2019)

"Make Them Hear You" from Ragtime
Jazz Rucker
Stephen Flaherty (b. 1960)
Lynne Ahrens (b. 1948)

"Sit Down You’re Rocking the Boat" from Guys and Dolls
Frank Loesser (1910-1969)
Anthony Fortino and Ensemble

Capriccio Italien, op. 45
Pyotr Ilyich Tchaikovsky (1840-1893)
Sponsored by Richard and MaryLou Ferreri

INTERMISSION

Fanfare for the Uncommon Woman, no. 1
Joan Tower (b. 1938)

"The New World" from Songs for a New World
Melissa Bohon-Webel, Shelby Ringdahl Cox, Anthony Fortino, Jazz Rucker
Jason Robert Brown (b. 1970)

"What Do I Need with Love?"
from Thoroughly Modern Millie
Anthony Fortino
Jeanine Tesori (b. 1961)
Dick Scanlan (b. 1960)

"The Phantom of the Opera" from The Phantom of the Opera
Melissa Bohon-Webel and Jazz Rucker
Andrew Lloyd Webber (b. 1948)
Charles Hart (b. 1961)

"Tonight" from West Side Story
Anthony Fortino and Shelby Ringdahl Cox
Leonard Bernstein (1918-1990)
Stephen Sondheim (1930-2021)
“Send In the Clowns” from A Little Night Music
The Missouri Symphony and Clare Marie Kuebler
Stephen Sondheim (1930-2021)
arr. Lowden

“Not a Day Goes By” from Merrily We Roll Along
Shelby Ringdahl Cox
Stephen Sondheim (1930-2021)

“Sunday” from Sunday in the Park with George
Melissa Bohon-Webel, Shelby Ringdahl Cox, Anthony Fortino, Jazz Rucker
Sponsored by Dr. Ashley Pribyl in memory of Stephen Sondheim

“One Singular Sensation” from A Chorus Line
All Singers and Ensemble
Marvin Hamlisch (1944-2012)
Edward Kleban (1939-1987)

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Austin Way

CLARINET
Yoshi Onishi
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Andrew Wiele

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Johanna Griffith
Trina Blumberg
Missouri Symphony Conservatory Apprentice

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PERCUSSION
Jordan Nielsen
Missouri Symphony League Timpani Chair
Alex Fragiskatos
Julia Gaines
Riley Berens

HARP
Sabrina Vaughn

PIANO
Robert Bohon
Melissa Bohon-Webel is absolutely thrilled to be collaborating with MOSY once again! She grew up right here in Columbia performing roles such as Scout in To Kill a Mockingbird, Helen Keller in The Miracle Worker, Zaneeta in Music Man, Peter in Peter Pan and many more! After graduating from RBHS she received her BFA in Musical Theatre at Cincinnati Conservatory of Music and headed right to NYC and she’s been performing, coaching and directing ever since! Broadway: u/s Chava in Fiddler On the Roof with Alfred Molina followed by Harvey Fierstien and Rosie O’Donnell. Melissa also performed the role of Glinda in the First National tour of Wicked. Regional: Narrator in Joseph, Evelyn Nesbit in Ragtime, Maria in Sounds of Music, Ado in Oklahoma!, Minnie Fay in Hello Dolly! Little Sally in Urinetown and more. Melissa has also directed Miracle Worker, Assassins, Secret Garden, Oliver, Into the Woods, And a Guitar, Home for the Holidays, A Grand Night for Singing, etc. Commercials: Columbia College, Feliway, Mercy Hospital, Nebraska Lottery, Absolut Vodka, Eggo and more. She feels so blessed and thankful to apart of the artistic community in Columbia and to be so wonderfully supported by her incredible family! Many thanks to them and to God for everything!

Shelby Ringdahl Cox is a New York City-based performer originally from Columbia, Missouri. Her voice has been heard coast to coast leading national tours and performing in some of the country’s biggest theatres and arenas. Some of her favorite theatrical credits include Jesus Christ Superstar (The Muny), Disenchanted (Snow White), The West End’s ABBA Mania (Agnetha), Seussical (Mayzie), Heathers (Ensemble/ Heather Chandler US), Honky Tonk Angels (Sue Ellen) and Oh Kay! (Constance Appleton). As a concert vocalist, she has been seen on stage alongside Susan Egan, Jodi Benson, and Jason Robert Brown as well as with some of the country’s top symphonies including the Cincinnati Pops Symphony, Fort Worth Symphony, and the Philadelphia Pops Symphony. Shelby is a former Miss Missouri, Top 12 Finalist at Miss America, and was named Best Personality by Entertainment Weekly. She was an overall State Talent Winner, Rookie Talent Winner, and made over 300 appearances during her year of service speaking to over 17,000 of Missouri’s children. Love to TCU, CoMo, Take 3 Talent Agency, the Fab Five, and my sweet hubby, Taylor.
**Jazz Rucker, Baritone,** is thrilled to be joining the Missouri Symphony this summer. He serves as a music educator in the Kansas City area. He has worked as a vocal director and production director for over 10 years. Mr. Rucker was awarded the Missouri Choral Directors Association “Prelude Award” for excellence in teaching the vocal arts. Mr. Rucker has performed the title role in Frank Wildhorn’s *Dracula* and Seaweed in *Hairspray.* Jazz also played a few operatic roles for the Show-Me Opera. He was Maestro Spinelloccio in Puccini’s *Gianni Schicchi,* 2nd Priest in Mozart’s *The Magic Flute,* and Dr. Falke in Strauss’s *Die Fledermaus.* Jazz would like to think his wife, Tara Rucker, and their two children, Brynlynn and Berkley for their endless care and support. Jazz would also like to thank his parents and the entire Rucker Family for the legacy of music-making.

**Anthony Fortino** is a native of Kansas City, but spent the last 6 years in New York City before moving back to KC with his wife Katie to welcome the birth of his son, Frankie. Notable theatre credits include: Broadway National Tour of Tony Award winning musical *Fun Home,* *Newsies* (Jack Kelly), *Jersey Boys* (Tommy DeVito), *Catch Me If You Can* (Frank Abagnale, Jr.), and *South Pacific* (Lt. Cable). Anthony also sings in a vocal quartet, “Midtown”, that is currently ranked top 5 in the world. Love to his family and many thanks to fellow TCU alum Shelby Ringdahl for helping to make this wonderful concert happen!

**Miss Missouri**

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Miss Missouri 2021

**Clare Marie Kuebler**
Miss Missouri 2022

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- Corey Webel
- Aaron Webel
- Jermon Lambert
- David M. Hall
- Lori Mosteller
- Megan Mcnew
- Rebeccca Reed
- Callie Cox
Overture to Fidelio, op. 72

This overture was Ludwig van Beethoven’s fourth attempt to create the proper introduction to his sole opera, *Fidelio*. Originally entitled *Leonore, or The Triumph of Marital Love*, the opera tells the tale of Leonore dressing as a boy – Fidelio – to break her husband, Florestan, out of a Spanish political prison. The opera premiered unsuccessfully in 1805, with an overture known as *Leonore No. 2* that Beethoven called “too slight,” so he revamped the material for the 1806 productions of *Fidelio*. This version, *Leonore No. 3*, was a dynamic work and well-received but was too symphonic and ended up dwarfing the lighter musical fare of the opera itself. Another version of the overture, *Leonore No. 1*, was reportedly written for an 1807/08 performance in Prague. This number order comes from the fact that it is believed to have been written in 1805, although it wasn’t found until after Beethoven died. Tonight, we hear the only overture to be titled the Overture to Fidelio. Ironically, perhaps, this version contains no themes from the opera proper. Instead, it features a lyrical, “noble” melody, a horn call that makes up the main theme of the overture, and a coda that pairs with the rising of the curtain for the opening of the opera.

Composer’s Biography:
Ludwig van Beethoven is one of the most recognizable composers in history, having written hundreds of pieces that span the classical and romantic periods of music, ranging from solo works to massive choral symphonies, and whose tragic-heroic life story has become near legend. Born December 17, 1770, in Bonn, Germany, Beethoven was raised by a demanding father who intensely pushed the child’s early musical training. In 1792, Beethoven left to study in Vienna, where he studied composition with many teachers, including Franz Haydn. In Vienna, he also developed a reputation as a performer, eventually garnering the patronage of the nobility and the attention of many music publishers. By his early thirties, Beethoven began experiencing difficulty hearing, and by 1812, his hearing was reduced to low tones and extremely loud sounds. After struggling with his hearing loss, Beethoven famously penned his Heiligenstadt Testament, where he confessed to his brother his thoughts of suicide and eventual acceptance of and triumph over his deafness. Beethoven’s creative output is traditionally categorized into three periods. His early years were when he mastered and began personalizing the classical styles of Mozart and Haydn; some pieces from this period include his Opus 18 string quartets, his first two symphonies, and many piano works. Beethoven’s middle period is also known as the Heroic Period due to his struggle with and overcoming his deafness. His Eroica Symphony is from this time (as are symphonies 4–8), as are many more string quartets, sonatas, and concerti, plus the opera *Fidelio*, the overture of which you hear tonight. The late period of Beethoven’s output is characterized by more complex, innovative, and highly personal works; they are intellectual and intense and turn towards more polyphonic and in-depth forms. Some of his late works are the late string quartets, including the Grosse Fugue, the last five piano and cello sonatas, and the massive Symphony No. 9. In 1827, at the age of 56, Beethoven died following a long illness. At least 10,000 spectators reportedly attended his funeral as his procession made its way through the streets of Vienna.
Capriccio Italien, op. 45

A trip to Rome in 1879-80 inspired Tchaikovsky's *Capriccio Italien*. Tchaikovsky traveled with his brother, Modest, to escape the fallout from his recent failed marriage to Antonina Miliukova. Tchaikovsky took the initial idea for the piece, first called *Italian Fantasia*, from a similarly styled work of Spanish themes by Mikhail Glinka but later changed the name to *Capriccio Italien*. He wrote to his friend and patroness, Nadezhda von Meck, “I have already completed the sketches for an Italian fantasia on folk tunes for which I believe a good fortune may be predicted. It will be effective, thanks to the delightful tunes which I have succeeded in assembling partly from anthologies, partly from my own ears in the streets.” Amongst the tunes heard in the *Capriccio* is a trumpet fanfare, inspired by the bugle calls Tchaikovsky heard from the barracks near his hotel; miscellaneous string band tunes he overheard during Carnaval; the Tuscan folk song “Bella ragazza dalle trecce bionde” (“Beautiful Girl with the Blonde Braids”); and a tarantella called “Cicuzza.”

Composer’s Biography:
Nearly as well-known and tragic a figure as Beethoven, Pyotr Ilyich Tchaikovsky is one of Russia’s most beloved composers and has left an iconic legacy of romantic works, including ballets, an opera, concerti, and symphonies. Tchaikovsky was born in 1840 to a family with a long military lineage. He was expected to pursue a career as a civil servant, despite his early demonstration of musical skills. Even during his education at the Imperial School of Jurisprudence, Tchaikovsky attended the opera with his peers, improvised on the school harmonium, and began attempting serious composition. In 1861, however, Tchaikovsky began attending music theory classes at the newly founded Russian Music Society, then enrolled in the first classes at the St. Petersburg Conservatory. Due to his Western-oriented musical education, and the more European style of his music, Tchaikovsky was never recognized as part of the Mighty Handful (Russian nationalist composers Mily Balakirev, Cesar Cui, Modest Mussorgsky, Nikolai Rimsky-Korsakov, and Alexander Borodin); nonetheless, he maintained mostly positive relationships with them and eventually was recognized as having a unique but clearly Russian style. His career was primarily supported by Nadezhda von Meck, a wealthy widow with whom he corresponded and became his financial patroness. Although he called her his best friend, the two never met in person. Years of travel abroad broadened Tchaikovsky’s reputation, and when he returned to Russia in 1884, his respect as a Russian composer was secured. He was made a member of the Academie des Beaux-Arts in 1892 and received an honorary doctorate from Cambridge University in 1893. In 1893 at just 55, Tchaikovsky died rather suddenly. Speculation has swirled for decades - a century even - that turmoil surrounding his homosexuality and mental health caused Tchaikovsky to commit suicide; the reported cause of death was cholera.
Dedicated to “women who are adventurous and take risks,” tonight’s opener is the brilliant and energetic *Fanfare for the Uncommon Woman*, no. 1, by one of the most significant female composers of the twentieth and twenty-first centuries, Joan Tower. The *Fanfare* was written in 1986 after a commission from the Houston Symphony, where it premiered in 1987 under the direction of Hans Vonk. The first of an (eventually) six-part work, this segment is dedicated to female conductor Marin Alsop. Featuring sprightly rhythm, lively brass flourishes, and bombastic percussion reminiscent of Aaron Copland’s works, Tower called the piece “a takeoff on his *Fanfare for the Common Man*” and even quotes the earlier piece. Music critic Tamara Bernstein calls Tower’s *Fanfare* a “historic feminist statement in music;” its legacy has been preserved in the 2014 collection of works inducted into the Library of Congress National Recording Registry.

Composer’s Biography:
Joan Tower could fit the dedication she used for her work, as she is certainly a “woman who is adventurous and takes risks” and has paved the way for generations of female composers with a legacy encompassing solo vocal and instrumental works and chamber music as well as large-scale orchestral pieces and ballets. Born in New York, but living much of her young life in Bolivia, Tower’s music ranges - in her early output - from a sparse, serialist style to the rhythmic, vital, and colorful works she is renowned for today. A professor at Bard College since 1972, Tower’s education in composition started at Bennington College, where she received her bachelor’s degree, and Columbia University, where she got both her master’s and doctoral degrees. She also attributes much of her learning to being part of the Da Capo Chamber Players, where she not only played piano but arranged and composed new music in her own “laboratory.” In her over sixty-year career, Joan Tower has earned numerous accolades, including a Guggenheim Fellowship; induction into both the American Academy of Arts and Letters and the Academy of Arts and Sciences at Harvard University; was the first woman to receive a Grawemeyer Award and a Ford “Made in America” commission; has been recognized by the League of American Orchestras, Musical America, and Chamber Music of America, and in 2004 was one of the first women to have her collected works archived in the Library of Congress.
Trina Blumberg
Trombone

Trina Blumberg has been playing trombone since 6th grade at Smithton Middle School. Trina will be a junior at Hickman High School in the fall and is a member of the marching band, wind ensemble, and azz ensemble. She was a district band member in 2020-2021 and 2021-2022 and received Missouri All State recognition in the 2021-2022 school year as second alternate. She participated in her district and state Solo and Small Ensemble festival where she has received gold and silver ratings. Along with school band activities, she is a member of the Missouri Youth Symphony. Trina auditioned for the Missouri Symphony Summer Apprenticeship Program for two main reasons: the opportunity to learn and perform exciting music and to perform alongside experienced musicians. She has 3 cats named Twix, Charlie, and Coda.

Sofia Heredia
Violin

Sofia Heredia has been playing violin since she was 6 years old, after being inspired by the show Little Einsteins. She has played in quartets, chamber groups, and orchestras, and attended many music workshops. As a high-school freshman, she was in the first violins of the Missouri All-State Orchestra. Sofia has also received a gold state rating in MSHSAA, placed each year in MMTA, and has performed with the Missouri Symphony for Symphony of Toys. Sofia also enjoys playing the piano, drawing, painting, and travel (she has also lived in Indonesia and New Zealand). She is excited for the opportunity to work alongside these amazing professional musicians.

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Paul D. Higday is an excellent example of a person who wished to share his passion for fine music and art with this community. He did so through gifting to the Museum of Art & Archeology at the University of Missouri an original Renoir painting “Femme Portrait Un Seau” and, most significantly, by establishing a Trust commonly referred to as the “Higday Mozart Music Trust” by which he generously funded outstanding cultural musical performances for this community since 1987. This Trust also provides classical music over KBIA radio and in other ways, such as through a music outreach program for area elementary and high school students administered through the School of Music at the University of Missouri, so those students will be exposed to classical music at an early age. Higday maintained a life-long love of classical music, particularly for the music of Wolfgang Amadeus Mozart with whom he felt a deep kinship. “Mozart was a special individual who can communicate to everyone. It is this feeling for the music and for the man that I wish for every person to experience.”
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