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SOUTHEAST MISSOURI SYMPHONY ORCHESTRA,
UNIVERSITY CHOIR AND CHORAL UNION

PETER & THE WOLF

A MUSICAL TALE FOR NARRATOR AND ORCHESTRA

BY SERGEI PROKOFIEV
SARA EDGERTON, CONDUCTOR
PAUL THOMPSON, NARRATOR

WITH

HIAWATHA'S WEDDING FEAST

A CANTATA BY SAMUEL COLERIDGE-TAYLOR
BASED ON THE POEM

BY HENRY WADSWORTH LONGFELLOW
STEVEN HENDRICKS, CONDUCTOR
CHRISTOPHER GOEKE, TENOR SOLOIST

DECEMBER 9, 2008, 7:30 P.M.
DONALD C. BEDELL PERFORMANCE HALL
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PETER AND THE WOLF WITH HIAWATHA'S WEDDING FEAST

Die Fledermaus Overture

Johann Strauss Jr.
(1825-1899)

Peter and the Wolf, Op. 67
A Musical Tale

Sergei Prokofiev
(1891-1953)

**Paul Thompson, Narrator
Sara Edgerton, Conductor**

Intermission

Hiawatha's Wedding Feast, Op. 30, no. 1

Samuel Coleridge-Taylor
(1875—1912)

**Christopher Goeke, Tenor Soloist
Steven Hendricks, Conductor**

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ABOUT THE ARTISTS

Paul Thompson, narrator

Paul Thompson joined the Department of Music at Southeast Missouri State University as instructor of flute in 1991. Originally from Altrincham, in the northwest of England, Thompson held previous positions at the London College of Music Junior Department, Colgate University in New York, the Wisconsin Conservatory of Music, and Murray State University. He holds degrees from the London College of Music, the University of Wisconsin-Milwaukee, and he also studied in Paris on a French Government Scholarship.

A respected and lively teacher, Thompson has delivered well over 20 different courses in his time at Southeast, including Victorian Studies, Jazz Appreciation, Time Travelers, The Age of Beethoven, Britain and the Brits, The Age of Modernism, and The Life and Times of Winston Churchill. In 2001, he was given the College of Liberal Arts Outstanding Teaching Award, and has twice received the Exempli Gratia Award from Southeast's Honors Program.

Thompson is married to Sara Edgerton, director of the Southeast Missouri Symphony Orchestra, and they have two sons, James and Matthew.

Christopher Goeke, tenor

Christopher Goeke is currently Professor of Voice and Opera and Chair of the Department of Music at Southeast. Goeke holds both the doctor of musical arts and master of music. Degrees from the University of Iowa and has performed with many companies including Central City Opera in Colorado, the State Repertory Opera of New Jersey, Westchester Opera in New York, the Light Opera of Manhattan, Santa Fe Desert Choral, Cedar Rapids Symphony, and the Bach Society of St. Louis. His operatic roles include Almaviva in *Il Barbiere di Siviglia*, Tamino in *The Magic Flute*, and Alfred and Eisenstein in *Die Fledermaus*. He has been featured as tenor soloist for Bach's Christmas Oratorio and the Magnificat, Messiah by Handel, and The Creation by Haydn. The tenor is active in recital presentations and may also be found on the podium leading operas and musicals at Southeast and choral workshops and festivals in Southeast Missouri. Goeke was recently selected to be the Missouri Governor for the National Association of Teachers of Singing.

Sara Edgerton, conductor

Sara Edgerton is currently professor of cello and string bass at Southeast Missouri State University, and is the artistic director and conductor of the Southeast Missouri Symphony Orchestra. Edgerton has performed throughout the United States and in England on both modern and baroque cello, and has been heard on public radio broadcasts in this country. With colleagues Brandon Christensen and Lim Judd, she has recently performed a number of concerts in China and has taught and given master-classes at Shanghai Normal University.

Edgerton has also given numerous lecture recitals and presentations at universities and national and state conferences throughout the United States. She has guest conducted for festivals, conferences, and honor orchestras. Edgerton received her undergraduate degree in cello performance from the Eastman School of Music and the master of arts and doctor of musical arts degrees from Cornell University, where she was the recipient of numerous fellowships and awards. She has also had post-graduate studies in conducting with Glenn Block and Kirk Muspratt (Advanced Conductors Workshop, Illinois State University), and with Manuel Alvarez and Donald Portnoy (Conductors Institute). She is a past president of the Missouri Chapter of the Ameri-

can String Teacher's Association. Several recent awards that Edgerton has received include the Award for Outstanding Scholarship and Creative Activity from the College of Liberal Arts at Southeast Missouri State University (2005) and the Artist Teacher Award from the Missouri Chapter of ASTA (2006).

Steve Hendricks, conductor

Steve Hendricks, director of choral activities and associate professor of music education, received degrees in music education with an emphasis in vocal music and conducting from the University of Louisville, Ky. and Ball State University, Ind. He has been active in music education for over 25 years, as a teacher, researcher, and conductor. His children's choirs have performed with the Louisville Ballet, the Louisville Orchestra, and the Kentucky Opera. Dr. Hendricks also has served as clinician and conductor for regional choirs in both Minnesota and Missouri; and he has presented at several regional and national conferences (including the American Orff-Schulwerk Association and the Suzuki Association of the Americas). Before coming to Southeast Missouri State University in 2000, Hendricks served for four years as Music Education Specialist at Bemidji State University, Minn.

Hendricks's duties at Southeast include teaching general music methods classes, supervising field experiences for student teachers, and directing the university's three choral ensembles—the Choral Union, the University Choir and Cantus Choralis.

PROGRAM NOTES

Johann Strauss (1825 – 1899), the eldest son of composer and orchestra leader Johann Strauss, is often identified as “Strauss the Younger.” Although his father intended that he and his brothers enter the world of business, the three brothers (Johann, Joseph, and Eduard) followed their father's example, becoming prominent social musicians in Vienna. Much of the boys' training came from the constant exposure to the many musicians who met and rehearsed in their home. When he turned 19, the young Johann formed his own well-received social orchestra. He did not come into his own until 1849, however, when the elder Strauss died and Johann the Younger combined orchestras and took over his father's musical contacts and contracts.

Johann and Joseph each led his own orchestra and competed for not only performances at the courts and in the best homes, but also popular success as a composer. Self-consciously commercial, they focused principally on popular dance music, producing polkas, waltzes, gallops, and marches for audiences from Russia to London. Johann conducted his music to great acclaim in Paris, Berlin, London, Boston, and New York. Although his music is generally regarded as light classical today, in his own time Johann earned the praise of many of Europe's finest composers and conductors, including Johannes Brahms, Hans von Bulow, Giuseppe Verdi, and Richard Wagner. Indeed, the Strauss brothers championed the works of Liszt, Wagner, and Verdi, programming works by the latter two in their own concerts.

Die Fledermaus (*The Bat*), one of Johann Strauss's best-known works, premiered in Vienna in the spring of 1874. A three-act comic operetta, the work relies on the operatic conventions of slippery and venal nobles, bumbling lawyers or doctors, attractive maidservants, handsome man-servants, masks and costumes for everyone, and inexplicable confusion of identities. A light-hearted and frothy entertainment, it remains popular with performers for its attractive songs and with audiences for its catchy tunes, infectious dances and operatic silliness. The overture to *Die Fledermaus*, a grab bag of themes, features snippets of songs and dances from the operetta. Waltzes dominate

each act of the operetta and, unsurprisingly, the overture, too. The piece grows, one charming melody after another to the so-called “Fledermaus Waltz,” a whirling dance that concludes Act Two of the operetta.

Sergei Prokofiev (1891 – 1953) remains something of an enigma, a prodigious and cosmopolitan modernist but also a conservative and dedicated nationalist. A precocious child, he began piano lessons with his mother at four, the same year he tried his hand at composing for the instrument. Raised as an only child in comfortable surroundings, Prokofiev saw numerous Russian operas by the time he was 10, at which time he composed his own first opera. Before reaching his teens, he had completed three operas and begun another. His earliest compositional studies were with Reinhold Glière but by 1903, Prokofiev was enrolled at the St. Petersburg Conservatory, where he came under the influence of Alexander Glazunov and Nikolay Rimsky-Korsakov, among others. Following his composition studies, the young musician studied piano performance, earning a first prize in his class in 1914.

In 1913 and 1914, Prokofiev visited France, Switzerland and England, where he not only heard the latest compositions by Ravel and Stravinsky, but also met Diaghilev. Although he remained suspicious of Stravinsky's work throughout his life, Prokofiev embraced the Modernist mantra and the Futurist manifestos, composing harmonically and rhythmically aggressive music with the clear intention of provoking and outraging critics and audiences alike. At the same time, Prokofiev's conservative sensibilities pervade his Modernist works. His musical structures are generally quite clear; his rhythmic writing, while often aggressive, tends to be square; and his melodies possess a precision and clarity not heard in other Modernists. Beginning in 1918, he spent two frustrating years in the United States, playing concerts and composing his best known opera, *Lyubov' k tryom apel'sinam* (*The Love for Three Oranges*). He returned to Europe in 1920, settling for a time in Germany and eventually in Paris. He found it easier to maintain a career as a composing performer in Western Europe, concertizing with his own piano works and searching out commissions. Despite his international successes, Prokofiev never abandoned his Russian roots and finally returned there in 1936. His diaries reveal that he felt that this move would enhance his career and that his embrace of a simpler, less confrontational musical style would fit into the developing Soviet/Stalinist aesthetic. And, indeed, between 1936 and the end of the Second World War, Prokofiev's music—some drawn from folk roots, some overtly political, some written for Russia's children—was performed and praised throughout the Soviet Union. But in 1948, the ruling elite passed a declaration condemning and banning certain types of music. Within four days of the declaration, several of Prokofiev's works were denounced and within a month the composer himself admitted his artistic crimes to the Union of Composers. He continued to compose, but he spent his final years a demoralized artist, fearfully trying to conform to the demands of the political Philistines.

Prokofiev composed *Petya i volk* (*Peter and the Wolf*, op.67) in 1936, the year of his return to Russia. The Soviet leadership valorized child-rearing and education as important contributions to the state and Russian composers, Prokofiev included, took the composition of music for children seriously. He had two young sons by this time and also wrote a set of piano pieces and songs for children in these years. *Peter and the Wolf* remains Prokofiev's most popular work with good reason. The composer wrote the narrative and supports it with score suffused with wonderful and surprising colors. Reflecting his new interest in the music of the folk as well as his desire to reach the youngest listeners, Prokofiev's story evolves with elegant simplicity, chock full of infectious rhythms and hummable melodies.

Samuel Coleridge-Taylor (1875 – 1912) was English-born, English-trained and spent his entire professional life in England, he remains best-known today as the composer of a piece of musical Americana, *Hiawatha's Wedding Feast*. The child of an African doctor and an English mother, Coleridge-Taylor was recognized in his day as a ground-breaking black classical composer. His training, like that of most English musicians, began in choirs but he studied the violin from an early age, too. He entered the Royal College of Music as a violin student, but eventually turned to composition, studying there with the Irish composer Charles Villiers Stanford. Coleridge-Taylor's classmates at the Royal College included Ralph Vaughan Williams, Gustav Holst, John Ireland, and Frank Bridge. Although best-known for his vocal music, he composed a significant amount of instrumental music, including string quartets and symphonic music. Widely respected as a conductor, especially of choral music, Coleridge-Taylor held several important conducting posts in England. He visited the United States as a conductor on three occasions and New York orchestral players praised him as "the black Mahler."

Coleridge-Taylor composed the oratorio *Hiawatha's Wedding Feast* in 1898 and it premiered the same year at the Royal College of Music under the baton of his mentor, Stanford. He based his most famous work on Henry Wadsworth Longfellow's poem about the noble Hiawatha and, although the initial appeal of the story for Coleridge-Taylor sprang from its exotic setting and names, it led the composer in a compositional quest to establish a place for black artists and black art in the elite musical world of Western music. With a negligible black culture to draw on in England, Coleridge-Taylor turned to this country's African American community of artists and thinkers, including Booker T. Washington, Frederick Douglass, W.E.B. Du Bois, and the poet P. L. Dunbar. His musical influences included not only Charles Villiers Stanford but also Nashville's Fisk Jubilee Singers and Antonin Dvořák, whose calls for composers to draw on the musical traditions of Black America inspired many of Coleridge-Taylor's later Afro-centric compositions.

As always, this final concert of the old year is offered as a holiday gift to the community—but where's the holiday connection? No angels on high? No ho-ho-ho? But Strauss's operetta revolves around a party and dances, putting us in mind of the coming season with its toasts and hopeful, joyous gatherings. And Prokofiev's tale of danger, death, and heroic salvation transports us to a world grounded in dark adult reality but peopled by child heroes and talking animals. And what of Coleridge-Taylor's *Hiawatha*? Longfellow addressed his poem to

Ye whose hearts are fresh and simple,
Who have faith in God and Nature,
Who believe that in all ages
Every human heart is human...

And Coleridge-Taylor, a black composer in a white world, retells this story of an exotic outsider so that we can see the creator's hand in all nature and noble humanity in all people. What better message to take into the holidays? And so, the Southeast Symphony Orchestra, the Choral Union, directors Sara Edgerton and Steve Hendricks, and the Music Department of Southeast offer some timeless tales and some magical music for the coming season. Happy Holidays to you and yours.

Program notes by Jeffrey Noonan.

HIAWATHA'S WEDDING FEAST

FROM THE SONG OF HIAWATHA
HENRY WADSWORTH LONGFELLOW

You shall hear how Pau-Puk-Keewis,
How the handsome Yenadizze
Danced at Hiawatha's wedding;
How the gentle Chibiabos,
He the sweetest of musicians,
Sang his songs of love and longing;
How Iagoo, the great boaster,
He the marvellous story-teller,
Told his tales of strange adventure,
That the feast might be more joyous,
That the time might pass more gayly,
And the guests be more contented.

Sumptuous was the feast Nokomis
Made at Hiawatha's wedding;
All the bowls were made of bass-wood,
White and polished very smoothly,
All the spoons of horn of bison,
Black and polished very smoothly.

She had sent through all the village
Messengers with wands of willow,
As a sign of invitation,
As a token of the feasting;
And the wedding guests assembled,
Clad in all their richest raiment,
Robes of fur and belts of wampum,
Splendid with their paint and plumage,
Beautiful with beads and tassels.

First they ate the sturgeon, Nahma,
And the pike, the Maskenozha,
Caught and cooked by old Nokomis;
Then on pemican they feasted,
Pemican and buffalo marrow,
Haunch of deer and hump of bison,
Yellow cakes of the Mondamin,
And the wild rice of the river.

But the gracious Hiawatha,
And the lovely Laughing Water,
And the careful old Nokomis,
Tasted not the food before them,
Only waited on the others

Only served their guests in silence.

And when all the guests had finished,
Old Nokomis, brisk and busy,
From an ample pouch of otter,
Filled the red-stone pipes for smoking
With tobacco from the South-land,
Mixed with bark of the red willow,
And with herbs and leaves of fragrance.

Then she said, "O Pau-Puk-Keewis,
Dance for us your merry dances,
Dance the Beggar's Dance to please us,
That the feast may be more joyous,
That the time may pass more gayly,
And our guests be more contented!"

Then the handsome Pau-Puk-Keewis,
He the idle Yenadizze,
He the merry mischief-maker,
Whom the people called the Storm-Fool,
Rose among the guests assembled.

Skilled was he in sports and pastimes,
In the merry dance of snow-shoes,
In the play of quoits and ball-play;
Skilled was he in games of hazard,
In all games of skill and hazard,
Pugasaing, the Bowl and Counters,
Kuntassoo, the Game of Plum-stones.
Though the warriors called him Faint-Heart,
Called him coward, Shaugodaya,
Idler, gambler, Yenadizze,
Little heeded he their jesting,
Little cared he for their insults,
For the women and the maidens
Loved the handsome Pau-Puk-Keewis.

He was dressed in shirt of doeskin,
White and soft, and fringed with ermine,
All inwrought with beads of wampum;
He was dressed in deer-skin leggings,
Fringed with hedgehog quills and ermine,
And in moccasins of buck-skin,
Thick with quills and beads embroidered.

On his head were plumes of swan's down,
On his heels were tails of foxes,
In one hand a fan of feathers,
And a pipe was in the other.

Barred with streaks of red and yellow,
Streaks of blue and bright vermilion,
Shone the face of Pau-Puk-Keewis.
From his forehead fell his tresses,
Smooth, and parted like a woman's,
Shining bright with oil, and plaited,
Hung with braids of scented grasses,
As among the guests assembled,
To the sound of flutes and singing,
To the sound of drums and voices,
Rose the handsome Pau-Puk-Keewis,
And began his mystic dances.

First he danced a solemn measure,
Very slow in step and gesture,
In and out among the pine-trees,
Through the shadows and the sunshine,
Treading softly like a panther.
Then more swiftly and still swifter,
Whirling, spinning round in circles,
Leaping o'er the guests assembled,
Eddying round and round the wigwam,
Till the leaves went whirling with him,
Till the dust and wind together
Swept in eddies round about him.

Then along the sandy margin
Of the lake, the Big-Sea-Water,
On he sped with frenzied gestures,
Stamped upon the sand, and tossed it
Wildly in the air around him;
Till the wind became a whirlwind,
Till the sand was blown and sifted
Like great snowdrifts o'er the landscape,
Heaping all the shores with Sand Dunes,
Sand Hills of the Nagow Wudjoo!

Thus the merry Pau-Puk-Keewis
Danced his Beggar's Dance to please them,
And, returning, sat down laughing
There among the guests assembled,
Sat and fanned himself serenely
With his fan of turkey-feathers.

Then they said to Chibiabos,
To the friend of Hiawatha,
To the sweetest of all singers,
To the best of all musicians,
"Sing to us, O Chibiabos!
Songs of love and songs of longing,
That the feast may be more joyous,
That the time may pass more gayly,
And our guests be more contented!"

And the gentle Chibiabos
Sang in accents sweet and tender,
Sang in tones of deep emotion,
Songs of love and songs of longing;
Looking still at Hiawatha,
Looking at fair Laughing Water,
Sang he softly, sang in this wise:

"Onaway! Awake, beloved!
Thou the wild-flower of the forest!
Thou the wild-bird of the prairie!
Thou with eyes so soft and fawn-like!

"If thou only lookest at me,
I am happy, I am happy,
As the lilies of the prairie,
When they feel the dew upon them!
"Sweet thy breath is as the fragrance
Of the wild-flowers in the morning,
As their fragrance is at evening,
In the Moon when leaves are falling.

"Does not all the blood within me
Leap to meet thee, leap to meet thee,
As the springs to meet the sunshine,
In the Moon when nights are brightest?

"Onaway! my heart sings to thee,
Sings with joy when thou art near me,
As the sighing, singing branches
In the pleasant Moon of Strawberries!

"When thou art not pleased, beloved,
Then my heart is sad and darkened,
As the shining river darkens
When the clouds drop shadows on it!

"When thou smilest, my beloved,
Then my troubled heart is brightened,
As in sunshine gleam the ripples
That the cold wind makes in rivers.

"Smiles the earth, and smile the waters,
Smile the cloudless skies above us,
But I lose the way of smiling
When thou art no longer near me!

"I myself, myself! behold me!
Blood of my beating heart, behold me!
Oh awake, awake, beloved!
Onaway! awake, beloved!"

Thus the gentle Chibiabos
Sang his song of love and longing;
And lagoo, the great boaster,
He the marvellous story-teller,
He the friend of old Nokomis,
Jealous of the sweet musician,
Jealous of the applause they gave him,
Saw in all the eyes around him,
Saw in all their looks and gestures,
That the wedding guests assembled
Longed to hear his pleasant stories,
His immeasurable falsehoods.

Very boastful was lagoo;
Never heard he an adventure
But himself had met a greater;
Never any deed of daring
But himself had done a bolder;
Never any marvellous story
But himself could tell a stranger.

Would you listen to his boasting,
Would you only give him credence,
No one ever shot an arrow
Half so far and high as he had;
Ever caught so many fishes,
Ever killed so many reindeer,
Ever trapped so many beaver!

None could run so fast as he could,
None could dive so deep as he could,
None could swim so far as he could;
None had made so many journeys,
None had seen so many wonders,
As this wonderful lagoo,
As this marvellous story-teller!
Thus his name became a by-word
And a jest among the people;
And whene'er a boastful hunter
Praised his own address too highly,

Or a warrior, home returning,
Talked too much of his achievements,
All his hearers cried, "lagoo!
Here's lagoo come among us!"

He it was who carved the cradle
Of the little Hiawatha,
Carved its framework out of linden,
Bound it strong with reindeer sinews;
He it was who taught him later
How to make his bows and arrows,
How to make the bows of ash-tree,
And the arrows of the oak-tree.
So among the guests assembled
At my Hiawatha's wedding
Sat lagoo, old and ugly,
Sat the marvellous story-teller.

And they said, "O good lagoo,
Tell us now a tale of wonder,
Tell us of some strange adventure,
That the feast may be more joyous,
That the time may pass more gayly,
And our guests be more contented!"

And lagoo answered straightway,
"You shall hear a tale of wonder,
You shall hear the strange adventures
Of Osseo, the Magician,
From the Evening Star descending."

Such was Hiawatha's wedding,
Thus the wedding banquet ended,
And the wedding guests departed,
Leaving Hiawatha happy,
With the night and Minnehaha.

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Kayla M. Foster	Andrea P. McKay	Kendra N. Shaw	
Sandra K. Gammon	Sean M. Montgomery	Joeeun Shu	

CHORAL UNION

Mary Bass	Ashley Woodfin	Judy Cureton
Mary Brown	Tabitha Brown	Richard Giles
Virginia Davis	Chelsea Criddle	Robert Hemmann
Julia Ewing	Margaret Cox	Frank Ladish
Joyce Hemmann	Lea Hecht	Steve Trautwein
Mimi Higgins	Tina Johnson	Jacob Bagot
Peggy Hirschburg	Becca Lutes	Tom Bass
Hannah Korte	Elizabeth Michel	Rich Behring
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Alyssa Nagel	Elizabeth Seesing	Allen Gathman
Megan Renner	Joy Tyler	Harvey Hecht
Alix Reilly	Christine Wiehe	Aric Nelson
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Megan Thompson, concertmaster
Michelle Baker
Yan Lu
Brandon Christensen
Bob Zhang
Cindy Hollen
Meghan Brown
Steve Schaffner
Hays Hendricks

Second Violin

Alison Schmidt, principal
Kyle Gilhaus
Conrad Higginson
Steven Ansberry
Deane Buckingham
Amanda Meyer
Sylvia Christy
Matt Rosenberg
Albert Hayward

Viola

Alex Anne Troxel, principal
Jarrod Goodhue
Brenda Appleby
Brian Gee
Kyle Miller
Mel Gilhaus

Cello

Chris Skyles, co-principal
Kristen Foster, co-principal
Angela Iacampo
Jennifer Samuels
Sara Edgerton

String Bass

Jarred Harris, principal
Phil Brotherton
Dan Allinder

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Tanesha Reeves
Laura Berkgigler
Melody Stone
Paul Thompson

Piccolo

Tanesha Reeves

Oboe

Olivia Shell
Shana Gemoules

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ACKNOWLEDGEMENTS

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Please consider becoming a special patron of the symphony by joining the Southeast Missouri Symphony Society! Membership in the Symphony Society provides invaluable assistance in program development, touring, educational outreach, and scholarship assistance. This year, a portion of your membership contribution will provide invaluable sponsorship of the orchestra in its 2009 China tour.

Special benefits are available to all Symphony Society members, depending on the level of giving. You may use the enclosed flier to make a donation to the Symphony Society. More information about the Symphony Society is available in the foyer of the Donald C. Bedell Performance Hall, or you may contact Dr. Sara Edgerton (573) 651-2140 or Angie Wilson (University Foundation) (573) 986-6845.

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2008-2009 SYMPHONY SERIES

Saint Louis Symphony Orchestra

Feb. 3, 7:30 p.m.

Lincoln Portrait

March 3, 7:30 p.m.

Haydn "Nelson" Mass

April 7, 7:30 p.m.

China Tour Preview

May 5, 7:30 p.m.

2008-2009 THEATRE/DANCE SERIES

Fall Dance Concert

Dec. 10 – 13, 7:30 p.m., Dec. 14, 2:00 p.m.

Wendy Kurka Rust Flexible Theatre

Sweet Charity

Feb. 25 – 28, 7:30 p.m., March 1, 2:00 p.m.

Angels in America

March 26 – 28, & April 1 – 4, 7:30 p.m., April 5, 2:00 p.m.

Wendy Kurka Rust Flexible Theatre

Dance-Apalooza

April 16 – 18, 7:30 p.m., April 19, 2:00 p.m.

2008-2009 TOURING SERIES

Special Event: Moscow Ballet:

Great Russian Nutcracker

Dec. 15 & 16, 7:30 p.m.

Hairspray

March 8, 2:30 and 7:30 p.m.

Cirque Eloize: Nebbia

March 10 & 11, 7:30 p.m.

Footloose

April 20, 7:30 p.m.

Russian National Ballet: Cinderella

May 1, 7:30 p.m.

Unless otherwise noted, all events are in the Donald C. Bedell Performance Hall. Tickets may be purchased at the River Campus Box Office, located in the Atrium of the Cultural Arts Center, open weekdays, 9 a.m. to 4 p.m., by calling (573) 651-2265 or on-line at metrotix.com.

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