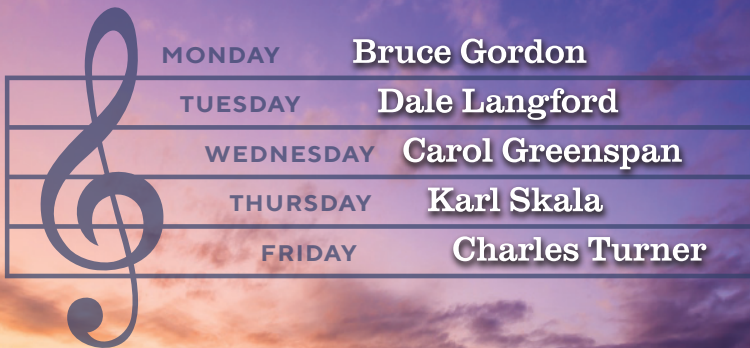


Odyssey
Chamber
music series



Maytime Magic

May 2, 2025



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TUESDAY	Dale Langford
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Greetings

19th century German poet, Heinrich Heine mused, "Im wunderschönen Monat Mai" (In the wonderfully beautiful month of May). I also find the month of May magical, and a month to celebrate Cinco de mayo, Mother's Day, Graduation, ...and an end of another Odyssey's concert season.



In "Maytime Magic" program, I am checking off another bucket list item. Of all the piano duos I have performed, this is the first time I am playing Milhaud's beloved *Scaramouche*, a work I grew up listening at concerts.

This program embraces a variety of compositions and musicians.

The first Samba performed by HYO-SIS is arranged by English composer Philip Buttall, inspired by "Rondo alla Turca" composed by Viennese Wolfgang Amadeus Mozart. French composer Darius Milhaud was also inspired by catchy Samba. Like Spirituals, Samba originates from musical and dance traditions of enslaved Africans in Brazil. Innocent Okechukwu is a composer from Nigeria – where there is a connection to Brazilian Samba. The program also celebrates female composer from Finland, Kaija Saariaho, whose sounds I find mesmerizing, like the tall, Nordic trees; and American composers Leonard Bernstein, Morton Gould, and Paul Seitz. Like Saariaho, I find Seitz's musical poetry thought-provoking, but distinctly and wonderfully American.

Many thanks to Dr. Helena Hyesoo Kim for her contribution in bringing her piano trio and their diverse repertoire to this program.

Thank you to all the Odyssey Board members, musicians, personnel, staff, and volunteers, for making another amazing season at Odyssey possible. Heartfelt appreciation to all the sponsors, especially the First Baptist Church of Columbia, UM System President Mun Choi and the MU School of Music, KBIA 91.3 FM and Classical 90.5 FM, KOPN 89.5 FM, Dr. Mari Ann Keithahn of Missouri Retina Consultants, Dr. H. Elaine Cheong, and the Missouri Symphony, all of whom have been Odyssey's major partners for many, many years.

THANK YOU, our dear audiences, for your support! You are the reason why we musicians are on stage today. We are honored and privileged to be able to continue performing. We hope you will join us again in Season 22.

With sincere gratitude,

A handwritten signature in black ink, appearing to read "Ayako Tsuruta". The signature is fluid and cursive, with a long horizontal stroke extending to the right.

Ayako Tsuruta | Executive and Artistic Director

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

Maytime Magic

Friday, May 2, 2025 at 7:00pm

Pre-concert

Samba..alla Turca! (1783/2007)
(With apologies to Mozart!)

arr. Philip R. Buttall
(b. 1963)

HYO-SIS



Greetings by Ayako Tsuruta, Director

Light and Matter (2014)

[16']

Kaija Saariaho
(1952-2023)

Michael Klyce, violin
Luis Bernardo Sanchez, violoncello
Helena Hyesoo Kim, piano

Interplay for Piano and Orchestra
(American Concertette, 1943)

[4']

Morton Gould
(1913-1996)

IV. Very Fast, with Verve and Gusto

Peter Miyamoto, piano
Ayako Tsuruta, orchestral accompaniment

Piano Trio (1937) [16'] Leonard Bernstein
I. Adagio non troppo - Allegro vivace – Largament (1918-1990)
II. Tempo di marcia
III. Largo - Allegro vivo e molto ritmico

Michael Klyce, violin
Luis Bernardo Sanchez, violoncello
Helena Hyesoo Kim, piano

Intermission [12']

Wild Geese (2023), poem by Mary Oliver [7'] Paul Seitz
On Being an Artist (2023), poem by Noelle Kocot [4'] (b. 1951)

Christine Seitz, voice
Alexandre Negrao, violin
Paul Seitz, guitar
Natalie Parker, violoncello
Ryan Kee, piano

Rise! Afrika (2017) [4'] Innocent Okechukwu
(b. 1988)

Michael Klyce, violin
Luis Bernardo Sanchez, violoncello
Helena Hyesoo Kim, piano

Scaramouche, Op. 165b (1937) [11'] Darius Milhaud
I. Vif (1892-1974)
II. Modéré
III. Brasileira, Movement de Samba

Peter Miyamoto, piano I
Ayako Tsuruta, piano II

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Program Notes



Kaija Saariaho (1952-2023): *Light and Matter* (2014)

Kaija Saariaho, a Finnish composer who recently passed away, left a significant legacy of influential works. Her musical language is marked by a focus on timbre and texture, often achieved through experimental compositional techniques.

Saariaho frequently described her music using visual imagery, such as reflections of light on water or the appearance of the night sky, emphasizing her interest in sound as a means of evoking visual experiences. This synthesis of aural and visual elements is clearly reflected in her program notes about the piano trio *Light and Matter*:

"I wrote this piece in New York, while watching from my window the changing light and colors of Morningside Park. Besides providing me with the name for the piece, perhaps that continuous transformation of light on the glinting leaves and the immobile trunks of the solid trees became the inspiration for the musical materials in this piece."

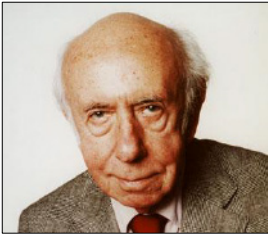
Light and Matter employs a traditional piano trio instrumentation, which Saariaho was "hesitant to compose... because of its long weighty tradition," yet she found a way to shape the genre according to her distinctive voice:

"When I finally decided to approach this instrumentation, my first musical ideas were of light and rapid nature, and I started to imagine a one movement perpetual motion piece. During the composition, I developed the form into three continuous sections, including more varied tempi and textures. The starting point for the music is light kinetic energy, which is then developed into more dramatic gestures and rapid exchanges among the three instruments."

In *Light and Matter*, Saariaho integrates her interest in visual inspiration with her refined approach to instrumental color, creating a work that simultaneously acknowledges tradition and pushes its boundaries. The result is a trio that is both formally inventive and unmistakably personal.

- Dr. Helena Hyesoo Kim

Program Notes



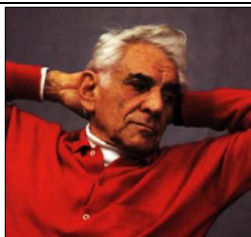
Morton Gould (1913-1996): Interplay for Piano and Orchestra (American Concertette, 1943)

American pianist and composer Morton Gould was a child prodigy, publishing his first composition at age six. During the Depression, he worked in New York City playing in movie theatres and accompanying vaudeville acts. When the Radio City Music Hall opened in 1932 (he was just 19 years old), he was hired as a staff pianist. In the 1930s and 1940s Gould led several orchestras for radio and television programs and shows. He later composed Broadway scores, music for television series and movies, and numerous ballet scores. He received commissions from the Library of Congress, the Chamber Music Society of Lincoln Center, the American Ballet Theatre, the New York City Ballet, the United States Bicentennial Commission, and symphony orchestras throughout the country. He received a Grammy Award for his recording of Charles Ives' Symphony No. 1 with the Chicago Symphony Orchestra, received the Gold Baton Award from the American Symphony Orchestra League, and was elected to the American Academy and Institute of Arts and Letters. He served on the board of ASCAP (American Society of Composers, Authors and Publishers) from 1959, and as president from 1986-1994.

Morton Gould's *American Concertette* is a four-movement concerto for piano and orchestra that, like Gershwin's *Rhapsody in Blue*, blends jazz elements seamlessly into a classically structured work. In 1943, the first performance of it was given by Jose Iturbi with the orchestra conducted by Morton Gould on the Cresta Blanca Radio Program. It had been commissioned to be used as ballet music titled *Interplay* by Jerome Robbins, and was presented by Billy Rose in his "Concert Varieties" show at the Ziegfeld Theatre in June 1945. The ballet was presented at the Metropolitan Opera House with Jerome Robbins' choreography on October 17, 1945. Morton Gould himself recorded the work as pianist and conductor twice, both demonstrating blistering virtuosity. The work's fourth movement has the movement title: Very fast – with verve and gusto.

- Notes by Dr. Peter Miyamoto, © 2025

Program Notes



Leonard Bernstein (1918-1990): Piano Trio (1937)

Bernstein's *Piano Trio* was composed in 1937 while he was a student at Harvard University. It was premiered by the Madison Trio, comprised of his Harvard colleagues, yet the work was not published until 1979.

This early yet striking composition foreshadows several distinctive features of his later style: rhythmic vitality, lyrical invention, and an eclectic synthesis of musical idioms. Written under the mentorship of Walter Piston, the trio demonstrates the integration of both European traditions and emerging American voices, infused with a sarcastic character and jazzy elements.

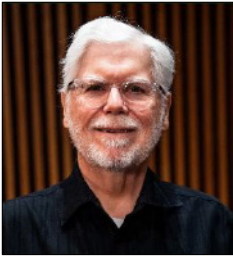
The first movement opens with a melancholic cello solo, soon answered, and developed by the violin, creating an intertwined texture of growing tension. The piano enters with a soft, sorrowful solo introduction, joined by the cello's opening theme and the violin's expressive lines, deepening the emotional intensity. The movement features frequent meter shifts and multiple tempo changes, contributing to a sense of fluid momentum. Notably, Bernstein separates the piano from the strings for much of the movement, establishing two contrasting layers: the violin and cello in dialogue with the pianist's right and left hands. Only in the largamente coda do all three instruments finally converge, revealing the full texture of the trio.

The second movement, "Tempo di Marcia," functions as a scherzo, in which Bernstein explores playful, jazz-inflected rhythms, blue notes, and syncopations, clearly reflecting his growing affinity for popular American idioms. The final movement recalls earlier thematic material from the opening "Largo," weaving it into a spirited and tightly constructed finale that exudes youthful confidence.

Although the *Piano Trio* predates Bernstein's most celebrated works, it offers invaluable insight into the composer's early development and already reveals the dynamic, expressive voice that would shape American concert music in the decades to come.

- Dr. Helena Hyesoo Kim

Program Notes



Paul Seitz (b. 1951):

Wild Geese (2023), for violin, guitar and cello

On Being an Artist (2023), for voice, violin, guitar and cello, poem by Noelle Kocot

Both WILD GEESE and ON BEING AN ARTIST were composed as part of a project I undertook to compose chamber music that included the guitar. Although one composition is an instrumental trio and the other is a song for voice and ensemble, both pieces were inspired by poems.

WILD GEESE is a trio for violin, guitar, and cello. It takes its title from a poem of the same name by the American poet of nature, Mary Oliver. In composing this reflection on the poem, I've tried to evoke the struggles, the evolution of experience, and the cycles of return, depicted in the poem.

You do not have to be good.

You do not have to walk on your knees for a hundred miles through the desert repenting.

You only have to let the soft animal of your body love what it loves.

Tell me about despair, yours, and I will tell you mine.

Meanwhile the world goes on.

Meanwhile the sun and the clear pebbles of the rain
are moving across the landscapes,
over the prairies and the deep trees,
the mountains and the rivers.

Meanwhile the wild geese, high in the clean blue air,
are heading home again.

Whoever you are, no matter how lonely,
the world offers itself to your imagination,

calls to you like the wild geese, harsh and exciting –
over and over announcing your place in the family of things.

The second composition is for voice accompanied by violin, guitar, cello, and piano. This is a setting of the poem, "On Being an Artist," by the New York based American poet Noelle Kocot – a poem that seemed to me to consider a question I'd been grappling with – "What are the reasons to continue making art?" Here is the poem.

Program Notes

Saturn seems habitual,
The way it rages in the sky
When we're not looking.
On this note, the trees still sing
To me, and I long for this
Mottled world. Patterns
Of the lamplight on this leather,
The sun, listening.
My brother, my sister,
I was born to tell you certain
Things, even if no one
Really listens. Give it back
To me, as the bird takes up
The whole sky, ruined with
Nightfall. If I can remember
The words in the storm,
I will be well enough to sit
Here with you a little while.

I'm thrilled that my music will be performed by an ensemble that includes violinist Alexandre Negroa, cellist Natalie Parker, pianist Ryan Kee, and my wife Christine Seitz as vocalist, and I'm honored to be able to join them as guitarist for this performance.

- Notes by Paul Seitz



Innocent Okechukwu (b. 1988): Rise! Afrika (2017)

Rise! Afrika is a piano trio composed by Innocent Okechukwu, a Nigerian composer and pianist. With a catalogue of over two hundred compositions, Okechukwu is an active and widely performed artist whose works have been featured across Africa, Asia, Europe, and North America.

According to Okechukwu:

“Rise Afrika as a piano trio written in pentatonic style, while employing unique elements of African idiom, offers a deeply evocative and culturally

Program Notes

rich musical narrative. The pentatonic scale, often found in various African musical traditions, forms a natural foundation for the composition, serving as a bridge between classical Western structures and the more expansive, expressive modes of African music. The title itself is both a literal and figurative call to action—a proclamation of pride, unity, and resilience. ‘Rise’ carries the weight of overcoming adversity and rising to one’s potential, echoing Africa’s ongoing journey of reclaiming its cultural legacy, economic power, and international prominence. For Africans and those of African descent, the title is a rallying cry for pride in heritage, history, and the future.”

Structured with clarity and accessibility, *Rise Afrika* conveys an uplifting message through its musical simplicity and thematic strength. The trio not only bridges musical traditions but also invites listeners to reflect on broader themes of identity, resilience, and cultural affirmation.

- Notes by Dr. Helena Hyesoo Kim



Darius Milhaud (1892-1974):

Scaramouche, Op. 165b (1937) for two pianos

In 1937, the famed French pianist Marguerite Long commissioned Darius Milhaud to compose a piano duo for her students (Marcelle Meyer and Ida Jankelevitch) to perform at the Exposition Internationale des Arts et Techniques dans la Vie Modern (International Exposition of Art and Technology in Modern Life). The result was one of his most famous works, the three-movement suite *Scaramouche*, Op. 165. For its composition, Milhaud recycled incidental music he had previously written for two theatrical productions. The first and third movements use music composed for Henri Pascar’s production of Moliere’s *Le Médecin volant* (the Flying Doctor). Milhaud’s title comes from this work since the troupe of actors in the play were named Theatre Scaramouche. Music for the more lyrical second movement comes from music Milhaud wrote for Jules Supervielle’s production of *Bolivar*. Originally for two pianos, due to the work’s success, Milhaud later arranged the work for saxophone and piano, and at Benny Goodman’s request, for clarinet and orchestra.

Program Notes

Scaramouche's rambunctious first movement features various contrasting themes set brilliantly and Milhaud's trademark polytonality. The slow second movement features a French song contrasted by a lullaby. For two years, Darius Milhaud worked as secretary to Paul Claudel, the French Ambassador to Brazil, traveling to Brazil and exploring the native music. Milhaud came to love Brazilian music and that influence is heard in the outer movements of Scaramouche. The last movement features a samba rhythm, a vibrant dance rhythm featuring layered rhythmic patterns and syncopations. Upon its completion, Milhaud's friend, Raymond Deiss wanted to publish the suite, but Milhaud tried to dissuade him, convinced it would not sell. Deiss refused to be deterred and proceeded with a first edition, and Milhaud recounted in his autobiography how much delight Deiss took in telling him how successful the printing was.

With the German Occupation of France, Milhaud emigrated with his family to America where he taught at Mills College (his students included Burt Bacharach, Dave Brubeck, Philip Glass, Steve Reich, Karlheinz Stockhausen and Iannis Xenakis among others) and continued to compose. Within France, the Nazis prohibited performances of Jewish composers like Milhaud. In order to perform *Scaramouche* at the Ecole Normale de Musique de Paris in 1943, Marcelle Meyer, one of the original performers of the work, had to outwit the censors. They used anagrams of the title and author, performing Mous-Archac by Hamid-al-Usurid.

- Notes by Dr. Peter Miyamoto, © 2025



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Biographies



HYO-SIS is a sister piano duo with Seunghyo Jung, primo, and Jihyo Jung, secondo. They grew up together listening to the same music, from kid's TV show themes to classical to jazz. Since they were young, they often enjoyed playing piano and singing. With Ms. Ayako Tsuruta, they have been studying duet piano on top of solo more deeply and performing as a duo frequently. Last February, HYO-SIS had great opportunity to play for true false film festival! They are hoping

to expand their music career and keep continuing music journey through out their life!

Jihyo Jung is a junior pianist at Rock Bridge High School. Jihyo has been loving music for her entire 16 years of life and has specifically adored playing piano for 11 years. She has been studying music more deeply for the last 4 years with Ms. Ayako Tsuruta and has improved her musical ability. Jihyo's passion for the piano led her to be involved in various music activities such as a piano duet "HYO-SIS" with her sister Sing, a piano quartet group at Columbia Music School, and a jazz combo with her fellow musician friends. She is also a part of the Rock Bridge Jazz Ensemble is in charge of the piano and the rhythm section.

Seunghyo Jung is in 10th grade at Rock Bridge High School. Seunghyo started playing piano when she was 7. She just played piano, not that much before she met Ayako Tsuruta. She loves to play piano ensembles with her sister Jihyo, the "HYO-SIS." Sing loves playing music, especially jazz! During her Middle School years, she was in charge of piano in John Warner Middle School's jazz band. She is not only a musician, she's an athlete too! Sing enjoys playing golf in her free time. She is currently in the Rock Bridge High School's girls' varsity golf team.



Ryan Kee is a piano major at the University of Missouri, studying with Dr. Peter Miyamoto. He was previously a student of Eunsil Stevenson in St. Louis. Most recently, he received an Honorable Mention in the 2021 Music Teachers National Association (MTNA) Young Artist Competition. He was also the winner of the 2020

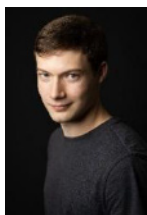
Missouri Music Teachers Association (MMTA) Collegiate Honors Auditions in the Undergraduate Lower Division, and received the 2021 Missouri Federation of Music Clubs Nelson Piano Award. Additionally, he won third place in the 2018 Steinway Competition and was a finalist of that competition in 2019. He was recently featured by the World Piano Teachers Association (WPTA), which presented him in a video recital that premiered on October 17, 2021.

Helena Hyesoo Kim, Dr. Helena Hyesoo Kim is a Korean-Canadian pianist recognized for her sensitive and passionate playing. She has performed at major venues across Europe, Asia, and North America, including Carnegie Hall in New York, and has appeared as a soloist with the Chopin Poland Orchestra. She has received numerous awards in both national and international competitions. Kim collaborates widely, having performed with artists such as soprano Sumi Jo, trumpet player Jens Lindemann, pianist Curtis Pavey (as a duo), clarinetist Christopher Pell, and

Biographies



saxophonist Todd Gaffke, with whom she released *Locally Sourced* on the Neuma label. An advocate for underrepresented composers, Kim focuses particularly on the works of women such as Caroline KyungA Ahn, Alexina Louie, Sofia Gubaidulina, and Galina Ustvolskaya. Her doctoral research examined the unifying elements in Ustvolskaya's piano sonatas, which were long marginalized under Soviet repression. Kim received her early training at Yewon Art School and the Saint-Petersburg Pre-Conservatory, and later studied at the University of British Columbia and McGill University with Kyoko Hashimoto. She earned her Doctor of Musical Arts degree at the University of Cincinnati under Ran Dank. She currently teaches at the University of Missouri.



Violinist **Michael Klyce** is a dynamic performer, widely recognized for his compelling stage presence and deep connection with audiences. He has appeared with numerous ensembles, including the Memphis Symphony Orchestra, Germantown Symphony Orchestra, Peoria Symphony Orchestra, and Ottumwa Symphony Orchestra, and previously served as a section violinist with the Tallahassee Symphony Orchestra. Michael has worked with many well-known pedagogues and chamber ensembles, including William Preucil and Annie Fullard, and has been awarded fellowships and scholarships from renowned summer music festivals including Madeline Island Chamber Music and the Brevard Summer Music Festival. A native of Memphis, Tennessee, he frequently performs in recital at the Village at Germantown and is a former winner of both the Memphis Youth Symphony and Germantown Symphony Young Artists Concerto Competitions. He holds a Bachelor of Music degree from Vanderbilt University, where he studied with Carolyn Huebl, and a Master of Music degree from Florida State University, where he studied with Shannon Thomas. Currently, he is pursuing a Doctor of Musical Arts degree at the University of Iowa as a recipient of the prestigious Iowa Performance Fellowship, where he studies with Scott Conklin.



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. 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-Diamand, 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

Biographies

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.



Originally from Brazil, **Alexandre Negrão** was born and raised in Belém where he started his studies in violin at the age of 7 at the Fundação Amazônica de Música, an organization providing access to music education for marginalized communities. His early mentors Antonio de Pádua Batista, Paulo Keuffer, and Serguei Firsanov saw and supported Alexandre's future career path as a professional violinist. Negrão won a place in the Theatre da Paz Symphony Orchestra, in Belém, in 2013, then won the position of concertmaster in 2014 and held the position for the next 3 years. Alexandre is currently finishing his master's in music – MM, in violin performance at the University of Missouri – School of Music, in Columbia. He has also developed an important role as violinist of the New

Music Ensemble, which performs music composed by composers from our current time as well as composers from the 20th century, Missourian composers, and students from the university. After the completion of his Master's, Alexandre will be pursuing his Doctoral in Music and Arts in violin performance at a university in the US. He has recently performed with Kaizen piano trio the works by Boulanger, Mendelssohn, Rachmaninoff, and Ravel with cellist Nate Roberts and pianist Ryan Kee with a focus on standard and new works for the genre. His curiosity and passion for chamber music has also led him to be Co-founder of the MU – Camerata, a student ensemble with around thirteen other students that devote their time to playing string quartets, among other center pieces from the literature of string orchestra. Locally, Alexandre has served as concertmaster for the MU Philharmonic, strings coach and assistant conductor with the Mid-Missouri Community orchestra and has performed as section musician as well as assistant concertmaster for the Missouri Symphony Orchestra, Columbia Civic Orchestra, and acting concertmaster for Odyssey Chamber Music Series. This last summer, Alexandre toured around South America with the New Music Ensemble. Among the places, the ensemble performed in Bogota – Colombia, and Cordoba, Bariloche and Buenos Aires – Argentina. The pieces performed were composed only by north and south American composers, including a former compositional professor at the School of Music at the University of Missouri, Prof. Carolina Heredia. After the tour, Alexandre performed the Brahms violin concerto at the Fundação Amazônica de Música with its Youth Orchestra, where he also conducted masterclasses as well as violin masterclasses and coached some students chamber groups.

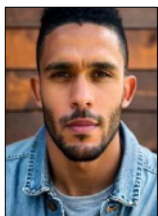
Cellist **Natalie Parker** began playing in the fourth grade, when the cello was indeed bigger than she was, and has been in love with it ever since. Once she was accepted into the University of North Carolina School of the Arts (UNCSA) as a high school student, there was no stopping

Biographies



her from pursuing her passion to share her love of music with others, either in school, at summer festivals, or amongst the community. She received her bachelor's degree in music performance at UNCSA in 2013 and her master's degree in music performance at the University of Oregon in 2015. Natalie has played with a variety of ensembles throughout NC, including the Western Piedmont Symphony, Winston-Salem Symphony, and Greensboro Symphony Orchestra, and joined MOSY in 2024. She recently moved to

Missouri to join her husband, Dr. John McKeever, as a part of the MU School of Music.



Luis Bernardo Castro Sanchez is a Venezuelan cellist whose career began at the age of four through El Sistema. His artistic development has been guided by esteemed mentors including Francy Vázquez, Marek Gajzler, César Noguera, William Molina, Germán Marcano, Ulises Ascanio, and Dennis Parker. He graduated with honors from both the Simón Bolívar Conservatory and UNEARTE in Venezuela, earned a Master's degree with distinction from Louisiana State University, and is currently pursuing a Doctor

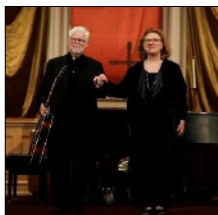
of Musical Arts in Cello Performance with a minor in Arts Administration. A prizewinner of the 2019 Sarnium International Competition in Italy, Luis Bernardo has appeared in masterclasses with acclaimed artists such as Wolfgang Boettcher and performed at festivals across Europe and the Americas. In 2020, he was selected as a Britten Pears Artist in the United Kingdom and, in 2023, won the Louisiana State University Concerto Competition with Haydn's Cello Concerto in D Major. As a chamber musician, he has performed in diplomatic and cultural events for the embassies of Poland and South Korea, the British Council, and the European Union. He has appeared at the European Young Soloists Festival (Venezuela), the Sull'Acqua Festival (Italy), the Collaborative Piano Institute, and the Mostly Modern Festival (USA), where he received an Honorable Mention in 2023. He was invited as soloist by St Bonaventure University in 2024 and as a Guest Artist for the 2025 Lake George Music Festival. As an orchestral performer, Luis Bernardo has worked under the batons of conductors such as Gustavo Dudamel and Sir Simon Rattle. He has toured internationally with the Youth Orchestra of Caracas and the Teresa Carreño Symphony Orchestra, performing at major venues throughout Europe and Asia. He later served as principal cellist of the Juan José Landaeta Symphony Orchestra, where he performed as soloist the Shostakovich's Cello Concerto No. 1. His teaching and outreach experience includes positions at the Encore/Coda Summer Music Camp and an upcoming performance with the Orchestra of the Americas in 2024, collaborating with Yo-Yo Ma.



Christine Seitz was on the voice faculty and was the Director of the University of Missouri-Columbia's Show-Me Opera from 2008 until 2024, most recently bringing productions of Handel's *Ariodante* and Britten's *A Midsummer Night's Dream* to the stage of the Missouri Theatre. She directed productions of *Die Fledermaus*, *La Traviata*, *La Bohème*, and *Carmen* for the Missouri Symphony from 2016 through 2019, and she was on staff with the Des Moines Metro Opera as a stage director for the Apprentice Artist Program from 2006 through 2013. Ms. Seitz was the Opera Director for the Pine Mountain Music Festival from 1992 through 2002, where she directed opera

Biographies

productions which were performed in Iron Mountain, Norway, Marquette, and Calumet, in Michigan's Upper Peninsula. She sang the leading role of Anna Clemenc in the world premiere of *The Children of the Keweenaw*, by composer Paul Seitz and librettist Kathleen Masterson, in 2001. She appeared on many New Music programs and she also presided at public Voice Master Classes as a part of PMMF during those years. As a dramatic soprano, her most recent appearances include singing the role of Madame Larina in Tchaikovsky's *Eugene Onegin* with the Des Moines Metro Opera, and performances as soloist with the University of Missouri Choral Union. Ms. Seitz has sung operatic roles with the Seattle Opera, the Dallas Opera, Madison Opera, the Los Angeles Opera, the Toledo Opera, Kentucky Opera, the Florentine Opera of Milwaukee, Central City Opera, and in Europe with the Wuppertaler Bühnen and the Stadttheater Bern.



Paul Seitz is a composer of opera and music for instrumental and vocal ensembles large and small. His compositions have been heard across the United States and internationally, including recent performances in Austria, Australia, Belgium, Brazil, Colombia, Germany, Netherlands, Scotland, Spain, and New Zealand. Seitz holds a D.M.A. in Composition and M.M. (Music Theory) from the University of Wisconsin and a M.A. from Teachers College, Columbia University. His primary composition teachers were Robert Crane, Fred Lerdahl and Stephen Dembski. As a violist and guitarist, Dr. Seitz has performed in many genres of chamber and orchestral music and has taught musicians at every stage of their education: teaching public school orchestra in Wisconsin and New York, classical guitar and lute at Ripon College and Lawrence University, and music theory and composition at the University of Wisconsin-Madison, UNLV, University of Texas at Tyler and, most recently, at the University of Missouri School of Music.



Ayako Tsuruta is Executive and Artistic Director of the Odyssey Chamber Music Series and Artistic Director of the Plowman Chamber Music Competition & Festival. 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. In Columbia, she maintains an active private piano studio.

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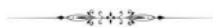
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