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music series



Firebird

October 3, 2025



MARTHA DANIELS

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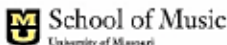
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Greetings

Welcome to the 22nd Season of Odyssey Chamber Music Series! We are very excited for another spectacular concert season of collaborative music. Chamber music is a musical term that identifies with a small group of musicians, but over the years, Odyssey has stretched its definition and our mission to simply, "making music together." At Odyssey, we have everything from powerful duos like tonight, to "Sankofa Project" (Feb 21), to "Triple Concerto" (Apr 11), to bring a variety of world-class music and musicians to Columbia.



Tonight, we invite you to experience contrasting emotions of peace, devastation, and hope. By contrast, on October 17, "Serenade" offers all the joys Classical Music has to offer.

"Firebird" was longtime coming: My husband Peter Miyamoto and I enjoy discovering two piano music repertoire, and *Firebird Suite* arrangement was something we acquired when it was first published by Schott in 2015.

I found it tricky to program it, however. *Firebird Suite* is a popular and well-recognized orchestral work – in part, thanks to Disney's *Fantasia 2000* – I felt it needed an equally deep masterwork to find a good, well-balanced program.

The answer came when Amy Appold approached me with an interest in performing Beethoven's last violin sonata, and when Tara Curtis mentioned she is interested in performing Mahler's *Kindertotenlieder* – another difficult masterwork.

Between contrasting *Firebird* and *Serenade* concerts, mark your calendar for an intimate presentation at Christopher and Mina Turner's residence on **October 5: Oktoberfest: A Fundraising Concert!** Get a sneak preview of Mozart Duo with violinist Julie Rosenfeld and meet new MU Viola Professor Valerie Malvinni, and join us for all the fun, including a brass quintet, a mini-concert, games, and optional costume contest, and of course, drinks and food! Come and enjoy a casual afternoon of guaranteed delight and merriment.

Oktoberfest is the only fundraising event taking place before we dive into CoMoGives in December. We are very grateful you have always come through for Odyssey! Thank you for supporting us by being here tonight. As musicians, being able to continue sharing music with you is the greatest gift.

Joyfully,

Ayako Tsuruta | Executive and Artistic Director

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

Firebird

Friday, October 3, 2025 at 7:00pm

Pre-concert

Ondine, from *Gaspard de la Nuit* (1908)

Maurice Ravel
(1875-1937)

Ryan Kee, piano



Greetings by Ayako Tsuruta, Director

Violin Sonata No. 10 in G Major,
Op. 96 (1812) [28']

Ludwig van Beethoven
(1770-1827)

Allegro moderato

Adagio espressivo

Scherzo: Allegro – Trio

Poco allegretto

Amy Appold, violin
Natalia Bolshakova, piano

Kindertotenlieder (1904),
text by Friedrich Rückert [25']

Gustav Mahler
(1860-1911)

Nun will die Sonn' so hell aufgeh'n
(Now the sun will rise as brightly)

Nun seh' ich wohl, warum so dunkle Flammen
(Now I see well why with such dark flames)

Wenn dein Mütterlein
(When your mother)

Oft denk' ich, sie sind nur ausgegangen
(Often I think that they have only stepped out)

In diesem Wetter
(In this weather)

Tara Curtis, mezzo-soprano
Peter Miyamoto, piano

Intermission [13']

L'Oiseau de feu (The Firebird, 1919)
Suite for Orchestra, arranged for two pianos
by Achilles Wastor [20']

Igor Stravinsky
(1882-1971)

Introduction

L'oiseau de feu et sa danse (The Firebird and its Dance)

Variation de l'oiseau de feu (Firebird Variation)

Ronde des princesses (Round of the Princesses)

Danse infernale du roi Kastcheï (Infernal Dance of King Kashchei)

Berceuse (Lullaby)

Finale

Peter Miyamoto, piano I
Ayako Tsuruta, piano II

Mahler's *Kindertotenlied* Translations © by Emily Ezust,
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KINDERTOTENLIEDER

SONGS ON THE DEATH OF CHILDREN

Song Cycle by [Gustav Mahler](#) (1860 - 1911)

Text by [Friedrich Rückert](#) (1788-1866)

Translations © by Emily Ezust, reprinted with permission from the LiederNet Archive

1.

Nun will die Sonn' so hell aufgehen	Now the sun will rise as brightly
Als sei kein Unglück die Nacht geschehn!	as if no misfortune had occurred in the night.
Das Unglück geschah nur mir allein!	The misfortune has fallen on me alone.
Die Sonne, sie scheint allgemein!	The sun - it shines for everyone.

Du mußt nicht die Nacht in dir verschränken,	You must not keep the night inside you;
Mußt sie ins ew'ge Licht versenken!	you must immerse it in eternal light.
Ein Lämplein verlosch in meinem Zelt!	A little light has been extinguished in my household;
Heil sei dem Freudenlicht der Welt!	Light of joy in the world, be welcome.

2.

Nun seh' ich wohl, warum so dunkle Flammen	Now I see well why with such dark flames
Ihr sprühtet mir in manchem Augenblicke.	your eyes sparkled so often.
O Augen, gleichsam, um voll in einem Blicke	O eyes, it was as if in one full glance
Zu drängen eure ganze Macht zusammen.	you could concentrate your entire power.

Doch ahnt' ich nicht, weil Nebel mich	Yet I did not realize - because mists floated
umschwammen,	about me,
Gewoben vom verblendenden Geschicke,	woven by blinding fate -
Daß sich der Strahl bereits zur Heimkehr schicke,	that this beam of light was ready to be sent home
Dorthin, von wannen alle Strahlen stammen.	to that place whence all beams come.

Ihr wolltet mir mit eurem Leuchten sagen:	You would have told me with your brilliance:
Wir möchten nah dir ... bleiben gerne!	we would gladly have stayed near you!
Doch ist uns das vom Schicksal abgeschlagen.	But it is refused by Fate.

Sieh' ... uns nur an, denn bald sind wir dir ferne!	Just look at us, for soon we will be far!
Was dir nur Augen sind in diesen Tagen:	What to you are only eyes in these days -
In künft'gen Nächten sind es dir nur Sterne.	in future nights shall be stars to us.

3.

Wenn dein Mütterlein
tritt zur Tür herein,
Und den Kopf ich drehe,
ihr entgegen sehe,
Fällt auf ihr Gesicht
erst der Blick mir nicht,
Sondern auf die Stelle,
näher nach der Schwelle,
Dort, wo würde dein
lieb Gesichten sein,
Wenn du freudenhelle
trätest mit herein,
Wie sonst, mein Töchterlein.

When your mother
steps into the doorway
and I turn my head
to see her,
my gaze does not alight
first on her face,
but on the place
nearer to the threshold;
there, where
your dear face would be
when you would step in
with bright joy,
as you used to, my little daughter.

Wenn dein Mütterlein
tritt zur Tür herein,
Mit der Kerze Schimmer,
ist es mir, als immer
Kämst du mit herein,
huschtest hinterdrein,
Als wie sonst ins Zimmer!
O du, des Vaters Zelle,
Ach, zu schnell
erloschner Freudenschein!

When your mother steps
into the doorway
with the gleam of a candle,
it always seems to me as if
you came in as well,
slipping in behind her,
just as you used to come into the room!
O you, a father's cell,
alas! too quickly
you extinguish the gleam of joy!

4.

Oft denk' ich, sie sind nur ausgegangen,
Bald werden sie wieder nach Hause gelangen,
Der Tag ist schön, o sei nicht bang,
Sie machen nur einen weiten Gang.

Often I think that they have only stepped out -
and that soon they will reach home again.
The day is fair - O don't be afraid -
They are only taking a long walk.

Ja wohl, sie sind nur ausgegangen,
Und werden jetzt nach Hause gelangen,
O, sei nicht bang, der Tag ist schön,
Sie machen nur den Gang zu jenen Höh'n.

Yes: they have only stepped out
and will now return home.
O don't be anxious - the day is fair.
They [are taking]¹ a walk to those hills.

Sie sind uns nur voraus gegangen,
Und werden nicht wieder nach Hause verlangen,
Wir holen sie ein auf jenen Höh'n
Im Sonnenschein, der Tag is schön auf jenen Höh'n.

They have simply gone on ahead:
they will not wish to return [home]².
We'll catch up to them on those hills.
In the sunshine the day is [fair]³.

5.

In diesem Wetter, in diesem Braus,
Nie hätt' ich gesendet die Kinder hinaus;
Man hat sie getragen hinaus,
Ich durfte nichts dazu sagen!

In this weather, in this windy storm,
I would never have sent the children out;
They were carried outside -
I could say nothing about it!

In diesem Wetter, in diesem Saus,
Nie hätt' ich gelassen die Kinder hinaus,
Ich fürchtete sie erkranken;
Das sind nun eitle Gedanken.

In this weather, in this roaring storm,
I would never have let the children out.
I was afraid they had fallen ill,
but these thoughts are now idle.

In diesem Wetter, in diesem Graus,
Nie hätt' ich gelassen die Kinder hinaus;
Ich sorgte, sie stürben morgen,
Das ist nun nicht zu besorgen.

In this weather, in this cruel storm,
I would never have let the children out;
I was worried they would die the next day -
but this is now no concern.

In diesem Wetter, in diesem Graus!
Nie hätt' ich gesendet die Kinder hinaus!
Man hat sie hinaus getragen,
ich durfte nichts dazu sagen!

In this weather, in this cruel storm,
I would never have sent the children out;
They were carried outside -
I could say nothing about it!

In diesem Wetter, in diesem Saus, in diesem Braus, In this weather, in this roaring, cruel storm,
Sie ruh'n als wie in der Mutter Haus, they rest as they did in their mother's house:
Von keinem Sturm erschreckt, they are frightened by no storm,
Von Gottes Hand bedeckt. and are covered by the hand of God.

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

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Program Notes



Ludwig van Beethoven (1770-1827)

Sonata in G Major, Op. 96, for Piano and Violin (1812)

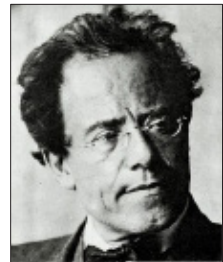
Beethoven's tenth and final Sonata for Piano and Violin was first performed in Vienna on December 29, 1812, by the famous French violinist Pierre Rode and Beethoven's patron Archduke Rudolf as pianist, taking place at a private concert at Prince Lobkowitz's mansion. In this large-scale work we see again the four-movement structure that Beethoven had used in both the "Spring" Sonata and the dramatic C Minor Sonata Op. 30 No. 2. The contemplative first movement, marked *Allegro moderato*, shows Beethoven overflowing with creativity, and the two instruments exhibit a unity not seen in his previous sonatas. Next, the *Adagio espressivo*, a calm, reflective slow movement in E-flat Major, is one of Beethoven's most profoundly beautiful utterances. Just as the movement seems to die away, the restless momentum of the Scherzo: *Allegro* interrupts without a pause. In contrast to the Scherzo, the Trio is a sunny German dance reminiscent of the character of the first movement. The Finale is a Theme and Variations, marked *Poco Allegretto*, whose theme reminds us of one of the folk songs that Beethoven was so fond of using in his Late Period. The tempo of the final variations increases to *Allegro* and incorporates a short fugal passage before returning to the light-heartedness of the Coda. Always the jokester, Beethoven tantalizes us at the very end with the Theme in *poco Adagio* before closing exuberantly with 8 bars of *Presto*.

Program Note by Julie Rosenfeld, © 2025

Gustav Mahler (1860-1911)

Kindertotenlieder (1904), text by Friedrich Rückert [25']

Born to Jewish parents in what is now the Czech Republic, Gustav Mahler (1860-1911) was a late-Romantic composer linking the Austro-Germanic tradition of Beethoven, Schubert and Brahms with the modernism of the 20th Century. In his lifetime, he was primarily known as one of the great conductors of his day, at different times holding the music directorships of the Vienna and New York Philharmonic Orchestras, perhaps explaining his limited compositional output, since he was essentially a part-time composer. Except for some works of juvenilia, Mahler wrote exclusively in the genres of symphony and song, with works combining voice and the symphonic orchestra such as the Symphonies No. 2, 3, 4 and 8



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and *Lieder eines fahrenden Gesellen* (Songs of a Wayfarer), *Das Lied von der Erde* (The Song of the Earth), and *Kindertotenlieder* (Songs on the Death of Children) constituting some of his most enduring works. During the Nazi regime, Mahler's works were for a time banned, but in the period after the war to the present day, Mahler's music has gained in popularity.

Mahler's *Kindertotenlieder* rarely finds its way onto chamber music concerts since it was originally written for voice and orchestra, but tonight it will be performed with the orchestral reduction realized at the piano. We will have to imagine Mahler's evocative orchestration and colors, but there is an added intimacy to this powerful work in this duet version that is inherent in the composition: Mahler's orchestration is pared down and often on the scale of chamber music. He effectively uses the natural qualities of the instruments – the plaintiveness of the oboe, the dark colors of the horn and the warmth of the strings – and employs haunting effects through his writing for the celeste, glockenspiel and harp. Mahler insisted that the five songs of the cycle should be performed as a unit and that "their continuity should not be interfered with."

The texts of the five songs that comprise *Kindertotenlieder* were selected from Friedrich Rückert's (1788-1866) extraordinary collection of 428 poems written as an outpouring of grief following the death of two of his children, aged three and five, from scarlet fever. In the 19th Century, the infant death rate was higher than today, and Mahler himself had grown up in a family in which only six of fourteen children survived infancy. Mahler composed the first three songs of the cycle in the summer of 1901. He finished the final two songs in the summer of 1904. In between those summers, he had married his wife, Alma, who had given birth to two daughters, Maria in 1902 and Anna in 1904. Years later, Alma would write "I could understand setting such frightful words to music if one had no children or had lost those one had...but I could not understand bewailing the deaths of children who were in the best of health and spirits, hardly an hour after having kissed them – for heaven's sake, don't tempt Providence!" Indeed, four years after he composed *Kindertotenlieder*, their own daughter, Maria, died of scarlet fever at five years old. Mahler later stated that when he wrote the cycle, "I placed myself in the situation that a child of mine had died," but that when he really lost his daughter, "I could not have written these songs anymore."

In choosing the five texts for the cycle, Mahler consciously chose poems that feature light and dark imagery. For instance, in the first song, "Nun will die Sonne," the sun is rising on a changed world after the death of the child. In the

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second song, "Nun seh' ich wohl," the bright starts in the dark skies remind the singer of the dark gaze of the child's bright eyes. In "Wenn dein Mütterlein," the protagonist is haunted by visions of the absent children, and in "Oft denk ich" the singer imagines that the children have only just gone out and will be returning home. The final song opens with a stormy d minor section before transitioning to a peaceful, transcendent lullaby section in D Major. This section employs a theme from the final movement of Mahler's Symphony No. 3, titled "Was mir die Liebe erzählt" (What Love tells me). In this way, perhaps the final message of the cycle is that Love can transcend the tragedy of the death of a child.

Program Note by Dr. Peter Miyamoto, © 2025

Igor Stravinsky (1882-1971)

L'Oiseau de feu (The Firebird, 1919) Suite for Orchestra, arr. for two pianos by Achilleas Wastor

It was serendipitous that the impresario Sergei Diaghilev attended performances of the then unknown Igor Stravinsky's *Scherzo fantastique* and *Feu d'artifice* in Saint Petersburg in February 1909. Diaghilev, who was launching his ballet company *Ballets Russes*, immediately commissioned Stravinsky to orchestrate Chopin's music for the ballet *Les Sylphides*, which he completed in about a month. Diaghilev was planning to stage a new ballet based on *The Firebird* as the climax of the 1910 season, and when collaborations with Nikolai Tcherepnin, Alexander Glazunov, Anatoly Lyadov and Nikolay Sokolov fell through, he asked Stravinsky to compose the score. Stravinsky completed his groundbreaking score in six months, completing the orchestration by May 1910. The premiere in Paris was a great success, catapulting Stravinsky to international fame, and establishing the *Ballet Russes* company as an important avant-garde company. Stravinsky would later collaborate with Diaghilev and *Ballets Russes* on *Petrushka* (1911) and *The Rite of Spring* (1913).



The Firebird is based on a Russian folk tale in which Prince Ivan captures then spares the mythical Firebird, who gives him a magical feather in return. He then meets thirteen maidens and falls in love with one of them, only to find out they are all under the spell of the evil ogre, Kastchei. The Prince defeats Kastchei using the Firebird's magic to place Kastchei and his creatures in a deep sleep and to destroy the egg that contains Kastchei's soul. The original

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choreography was stylistically varied, with Kastchei dancing with violent, grotesque movements, the Princesses in a gentler manner, and the Firebird featuring exaggerated classical steps.

Stravinsky's score is inventive and colorful, alternating between chromatic writing to evoke the supernatural characters, and folk-like simplicity to represent the mortals. Throughout the score, Stravinsky employs what he called harmonic leitmotifs or leit-harmony, fragments of intervallic collections that represent different characters or themes. The piece also includes the first use of what he called "metric irregularity" in which the 7/4 passage is divided up into different patterns of subdivisions. Stravinsky colors the score through special effects like *ponticello*, *col legno*, *flautando*, *glissando* and flutter tongue techniques, through which he tried to outdo his teacher, Rimsky-Korsakov, in the orchestration.

Throughout his career, Stravinsky returned to the *Firebird* music, creating three concert suites from the material (in 1911, 1919 and 1945) which he often conducted. The 1911 version uses less than half of the original ballet score. The 1919 version is the most popular, and the one that was transcribed for two-pianos by Achilleas Wastor for tonight's performance. This suite was also the basis of the excerpt used in the movie *Fantasia 2000*, which greatly popularized the work.

Program Note by Dr. Peter Miyamoto, © 2025



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Amy Appold, violinist, has performed in major concert halls, venues, and festivals throughout the United States and abroad. As a founding member and first violinist of the Maia String Quartet from 1990-2005, she appeared at Lincoln Center's Alice Tully Hall and Clark Studio Theatre, the Kennedy Center, the American Academy in Rome and Harris Hall of the Aspen Music Festival as well as numerous major concert series. Her chamber music career has also included world premiere performances and recordings of music by Pierre Jalbert, Jeffrey Mumford, Donald Grantham, and Ingram Marshall among others, as well as collaborations with noted chamber musicians violist Michael Tree of the Guarneri Quartet, violinist Peter Zazofsky of the Muir Quartet, flutist Samuel Baron and pianist Ann Schein. Ms. Appold has also performed as recitalist throughout the United States and as soloist with the Columbus and Acadiana Symphony Orchestras. Ms. Appold has served on the faculties at the University of Iowa, and at the Peabody Conservatory of Music, where the Maia Quartet held positions of Quartet-in-Residence. She received her musical training at the Eastman School of Music, Cleveland Institute of Music, New England Conservatory, The Peabody Conservatory and the Juilliard School. Ms. Appold lives in Columbia, where she maintains a studio of private violin students.



Prize-winning pianist **Natalia Bolshakova** enjoys an active performing career and has been praised for her beautiful and electrifying playing, astonishing versatility and artistry. She has appeared as a recitalist, chamber musician and soloist with orchestras in France, England, Germany, Czech Republic, Bulgaria, Spain, Russia, and across the United States. Her wide repertoire encompasses works from baroque era to the newest music composed for her. Natalia Bolshakova has been a laureate and a winner in many competitions, including the New Orleans International Piano Competition, the Ima Hogg Young Artist International Competition and Vysočina International Piano Competition. As a recording artist, she collaborated with trumpeter John Holt on several albums, two of which were named "best new recordings" from North America by Gramophone magazine in 2005. In April 2018, MSR Classics has released *Russian Trumpet Sonatas* CD by Iskander Akhmadullin, trumpet and Natalia Bolshakova, which includes 7 world premiere recordings. Dr. Bolshakova, who has been on the faculty of the School of Music at the University of Missouri since 2004, studied at the Moscow Ippolitov-Ivanov College, Moscow State Conservatory and the University of North Texas.

Mezzo-soprano **Tara Curtis** had established herself as an "impressively full-voiced, dramatic" singer of operatic and concert repertoire. Her "keen, bright mezzo, darkened with raw edges" with its "arresting power and radiant tone" has been hailed as "a natural fit for Verdi." She recently returned to Columbia in 2022 as the mezzo

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soloist in Verdi's Requiem with the University Chorale and Orchestra for Dr. Crabb's final year of teaching. She also traveled back to Pennsylvania for a musical theatre concert with Penn Square Opera. In 2021, she returned to the Opera Company of Middlebury as The Old Lady in Bernstein's Candide in a filmed production. Other credits include

Sarasota Opera, Opera on the Avalon (Canadian debut), Lyric Opera of Kansas City, Tulsa Opera, Palm Beach Opera, Syracuse Opera, St. Petersburg Opera, Opera in the Heights, Wichita Grand Opera, Merola Opera, Trentino Music Festival, Crested Butte Music Festival, Janiec Opera Company at Brevard Music Center, and numerous roles at the University of Kansas, the Boston Conservatory and the University of Missouri. She has sung Hannah After in *As One*, Azucena and Inez in *Il Trovatore*, Third Lady in *The Magic Flute*, the title role in Britten's *The Rape of Lucretia*, Cornelia in *Giulio Cesare*, The Witch in *Into the Woods*, Madame de la Haltière in *Cendrillon*, Mrs. Herring in *Albert Herring*, Ruth in *Pirates of Penzance*, Mother Marie in *Dialogues of the Carmelites*, Voice of Antonia's Mother in *Les Contes d'Hoffman*, Marthe Schewertlein in *Faust*, Mrs. Peachum in *Threepenny Opera*, Berta in *Il Barbiere di Siviglia* and *Der Trommler* in *Der Kaiser von Atlantis*. Tara was the alto soloist in Verdi's Requiem, Beethoven's Mass in C Major and Choral Fantasie, Mozart's Requiem, Handel's Messiah, Haydn's Stabat Mater, Mendelssohn's Elijah, Bach's Mass in B Minor and Cantata 140, Vivaldi's Magnificat, Brahms' Liebeslieder Waltzes, Elgar's Sea Pictures, Mahler's Kindertotenlieder and Bernstein's Arias and Barcarolles.



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.



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

Biographies

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 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.



Ayako Tsuruta is Executive and Artistic Director of the Odyssey Chamber Music Series and Artistic Director of the Plowman Chamber Music Competition. As the winner of concerto competitions, she has appeared as soloist with the Juilliard Symphony, Eastern Connecticut Symphony and Connecticut Chamber Orchestra, as well as Wallingford Symphony Orchestra in the United States, and with University Symphony Orchestra in Edmonton, Alberta. She has also performed at summer festivals in Aspen, Banff, Ravinia and Tanglewood, Meranofest and Accademia Chiagiana in Italy, and Figueira da Foz in Portugal, as well as recitals in the United States, Canada, Germany, Lebanon and Serbia. Ms. Tsuruta studied piano with Hiroko Ogura in Nara, Japan, subsequently with Leena K. Crothers at the Neighborhood Music School in New Haven, Josef Raieff at Juilliard School, Claude Frank at Yale University, Maria Curcio-Diamand in England, and Marek Jablonski at the University of Alberta. Her influential teachers also include Arkady Aronov, Stephen Coombs, Katsurako Mikami, and Artur Pizarro. She has studied chamber music with Lorand Fenyves, Joseph Fuchs, Felix Galimir, Jacob Lateiner, Harvey Shapiro, and Zoltán Székely to name a few. Ms. Tsuruta has taught as Visiting Assistant Professor at the University of Alberta in Edmonton and at the University of Missouri, in addition to the Hartwick College Summer Music Institute and Festival and New York Summer Music Festival in Oneonta. In addition to directing Odyssey programs, Ms. Tsuruta maintains an active private piano studio in Columbia.

Acknowledgement

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Peter Miyamoto Piano Recital

Whitmore Recital Hall
Saturday, October 11, 2025
7:30pm

 School of Music
University of Missouri

October 11-12, 2025



Mizzou Piano Day



Rachel AuBuchon



Peter Miyamoto



Curtis Pavey



Helena Hyesoo Kim

October 11

7:30-9:00pm Peter Miyamoto Solo Recital including
Beethoven's "Moonlight" Sonata and
Tchaikovsky Piano Concerto No. 1

October 12

12:30-1:00pm	Registration
1:00-2:00pm	Welcome and Faculty Recital
2:00-2:30pm	Break & Warm-Up Time
2:30-4:00pm	Master Classes
4:00-4:20pm	Period Instrument Demonstration
4:20-4:30pm	Break
4:30-4:50pm	Crystalizing Piano Technique
4:50-5:15pm	MU Student Round Table
5:15-6:00pm	Participant Recital
6:00-7:00pm	Pizza Party!

Email Dr. Miyamoto at miyamotop@missouri.edu to
confirm your attendance by Sunday, October 5!



10.3
Firebird



10.5
Oktoberfest



10.17
Serenade



12.12
Candlelight
Holiday



Odyssey
Chamber
music series
Season 22
2025-2026



2.21

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3.6
Vinola Trio
Grand Prize Winner
2025 Plowman Chamber Music Competition



3.8
Pre-Collegiate Concerto Competition



4.11
Triple Concerto



3.20



5.8
Spicy Spring



5.17

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