



School of Music
University of Missouri

2022-2023 Series | Faculty Recital

Peter Miyamoto, piano

September 9, 2022 • 7:30pm
Sheryl Crow Hall

Program

Chaconne from the Partita in D minor for Solo **Johann Sebastian Bach / Johannes Brahms**
Violin, BWV 1004 (arranged for left hand alone) (1685-1750) / (1833-1897)

Sonata in A Major, D. 664 **Franz Schubert**
Allegro moderato (1797-1828)
Andante
Allegro

Scherzo No. 3 in C-Sharp Minor, Op. 39 **Frédéric Chopin**
(1810-1839)

Intermission

Kreisleriana, Op. 16 **Robert Schumann**
Äußerst bewegt (Extremely full of motion) (1810-1856)
Sehr innig und nicht zu rasch (Very inwardly and not too quickly)
Sehr aufgeregert (Very agitated)
Sehr langsam (Very slowly)
Sehr lebhaft (Very lively)
Sehr langsam (Very slowly)
Sehr rasch (Very fast)
Schnell und spielend (Quick and playful)

Biography

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, as well as Szymon Goldberg, Felix Galimir and Lorand Fenyves for chamber music.

Currently Catherine P. Middlebush Chair of Piano and Coordinator of Keyboard Studies at the University of Missouri School of Music, Peter Miyamoto formerly taught at Michigan State University, and the California Institute of the Arts. From 2003-2015 he served as head of the piano faculty at the New York Summer Music Festival and from 2016 as a member of the piano faculty at the Curtis Institute of Music's Young Artist Summer Program in Philadelphia. He is also the Executive Director of the Plowman Chamber Music Competition, which will next take place in March 2023.

Miyamoto's six solo CDs, available on the Blue-Griffin label, have received excellent reviews in periodicals such as *Gramophone*, *International Record Review*, *Fanfare*, and *American Record Guide* and were recognized by the American Prize. A CD of six commissioned duos for violin and piano with Julie Rosenfeld, produced by GRAMMY winner Judith Sherman, was released by Albany Records.

Program Notes

Miyamoto Recital, September 9, 2022

Chaconne in D minor from *Partita No. 2 for Solo Violin BWV 1004* by Johann Sebastian Bach (1685-1750), arranged for piano, left hand, by Johannes Brahms (1833-1897)

In 1720, upon his return to Köthen from a three-month long stay in Karlsbad, Bach was shocked to receive the news that his wife, Maria Barbara had passed away. Perhaps this event provided him the impetus to write the *Chaconne*, the final movement of the *Partita No. 2 for Solo Violin BWV 1004*, as a musical epitaph for his beloved wife. There is also evidence that the *Chaconne* (a solemn dance movement written as continuous variations on a harmonic ostinato) employs chorale melodies as inaudible cantus firmi. The chorale used at the beginning, middle and end of the piece is Martin Luther's Easter hymn, "Christ lag in Todesbanden" (Christ Lay in Death's Bondage).

In June 1877, Brahms transcribed the *Chaconne* for left hand piano, and sent a copy to Clara Schumann, who coincidentally had just strained the tendon of her right hand. Brahms wrote to Clara:

The *Chaconne* is for me one of the most wonderful, incomprehensible pieces of music. On a single staff, for a small instrument, the man writes a whole world of the deepest thoughts and powerful feelings. If I were to imagine how I might have made, conceived the piece, I know for certain that the overwhelming excitement and awe would have driven me mad... In one way only, I find, can I devise for myself a greatly diminished but comparable and absolutely pure enjoyment of the work-when I play it with the left hand alone! ...The similar difficulties, the type of technique, the arpeggios, they all combine- to make me feel like a violinist!¹

¹ Johannes Brahms, *Life and Letters*, ed. Styra Avins, trans. Josef Eisinger and Styra Avins (Oxford: Oxford University Press, 1997), 515-516.

Sonata in A Major, D 664 by Franz Schubert (1797-1828)

In the summer of 1819, Schubert spent two months in Steyr, Upper Austria. He lodged at the home of Josef von Koller, and composed the delightful A Major Sonata for his host's eighteen-year-old daughter, Josephine. Josephine von Koller was already an accomplished pianist and played piano and sang in many of the Schubertiads held in Steyr.

The Sonata in A Major, D. 664 is a lyrical masterpiece, saturated with Gemütlich spirit. Its first movement is formally concise, with a short but dramatic development section as the main contrast to a predominantly tranquil mood. Its song-like first theme is typically Schubertian, while the second theme demonstrates a long-short-short rhythm, derived from the second movement of Beethoven's Seventh Symphony. Schubert favored this rhythm throughout his compositions, employing it in countless works including the Wanderer Fantasy, the song *Death and the Maiden*, and the Impromptu D.935, no.3, also contained on this recording. The first movement "gently sings itself to sleep" in a short codetta that closes with the interval of a falling second. This interval is echoed at the beginning of the second movement, a lyrical Andante close in style to Schubert's lieder settings. This movement captures the awesome sense of communion with nature that pervades Schubert's later, mature works. The closing Allegro is a dance-like sonata-form movement that blends popular-style with high art. Perhaps the most perfect of Schubert's early sonatas, the A Major Sonata represents a link to the masterpieces of his late style.

Scherzo No. 3 in C-sharp Minor, Op. 39 by Frederic Chopin (1810-1849)

Chopin dramatically transformed the genre of the scherzo by first making a scherzo a freestanding form, then by extending the scherzo in formal design and emotional scope. Chopin's four scherzos are hardly "jokes," as the Italian term *scherzo* denotes, but are epic, dramatic, musical poems. Chopin began composing his *Scherzo No. 3 in C-sharp Minor, Op. 39* while visiting Majorca with George Sand in the winter of 1838-39. In it, he alternates a fiery double-octave theme with a slower chorale theme, embellished with cascades of descending piano figuration. Although diametrically opposed in character, these contrasting themes display an amazing degree of motivic unification. In a marvelous moment, an altered version of the chorale theme appears accompanied by a version of itself in diminution, leading to a torrential, brilliant coda.

Kreisleriana, Op. 16 by Robert Schumann (1810-1856)

The title of Robert Schumann's masterpiece, *Kreisleriana*, comes from E.T.A. Hoffmann's character, Kapellmeister Kreisler, a mad musician. Schumann's interest in the character has interesting implications, knowing Schumann himself likely suffer from mental illness. Kreisler appears in several of Hoffmann's works, including *The Life and Opinions of Kater (tomcat) Murr*, in which Kreisler's erudite cat begins to write his autobiography and philosophical musings on the back of his master's biography, and the pages get mixed up in a surreal double narrative. Just as depictions of the mad Kreisler and the philosophical cat are jumbled together throughout Hoffmann's novel, Schumann's *Kreisleriana* juxtaposes wildly contrasting materials and emotional states.

Kreisleriana opens with an agitated passage combining complicated slurring patterns in the right hand and rhythmic displacement. The first six movements alternate fast and slow tempi, with each movement offering at least two contrasting sections. Throughout, passages of counterpoint and passages in a constant rhythmic pattern call to mind the polyphony of Johann Sebastian Bach, culminating in a fugato section in the seventh movement. In the last movement, marked fast and playful, Kreisler disappears into the distance. Schumann would later quote this movement in the final movement of his First Symphony.

Notes by Dr. Peter Miyamoto
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