

9-27-2014

Guest Artist: Peter Miyamoto, piano

Peter Miyamoto

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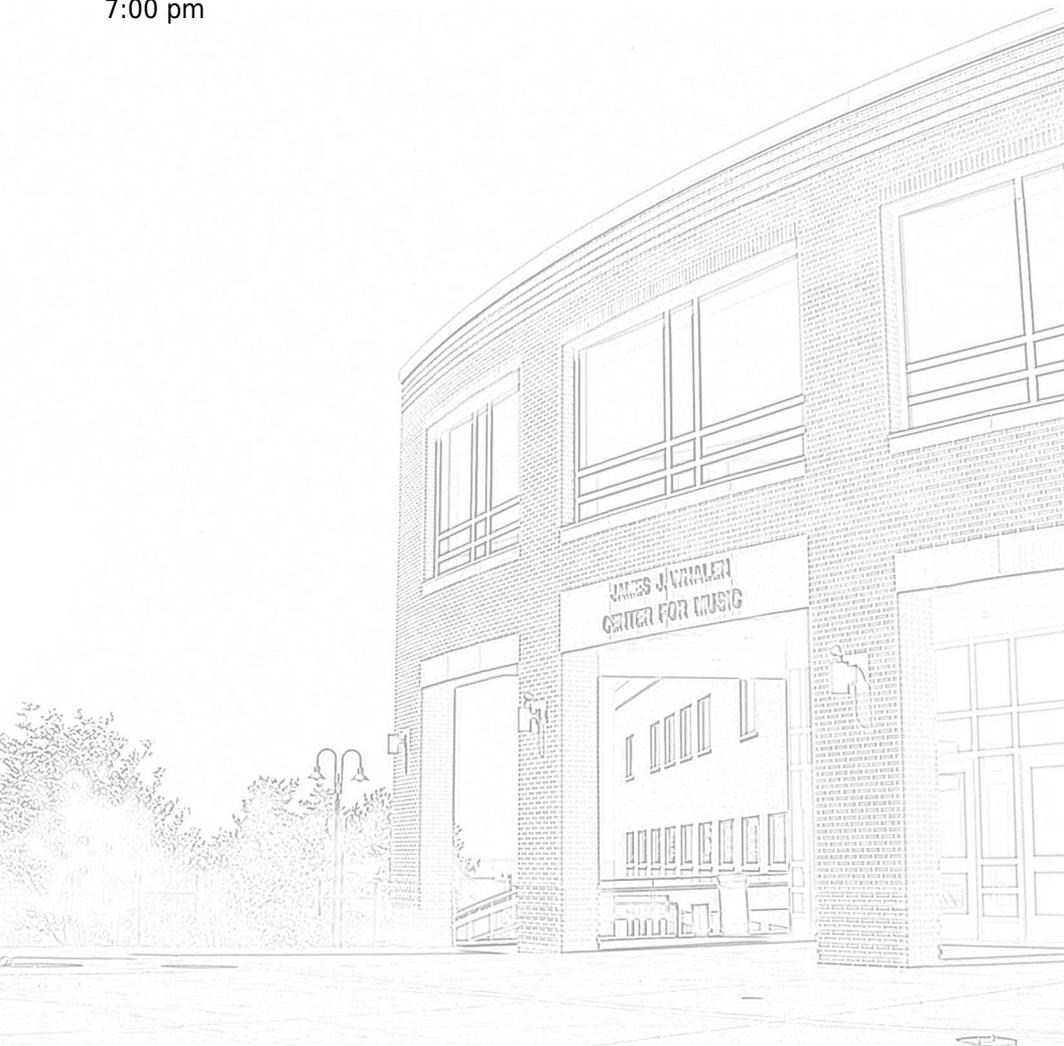
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Guest Artist Recital:
Peter Miyamoto, Piano

Hockett Family Recital Hall
Saturday, September 27th, 2014
7:00 pm



ITHACA COLLEGE

School of Music

Program

Piano Sonata in E-flat Major, Op. 81a "Les Adieux"

Ludwig van Beethoven
(1770-1827)

Das Lebewohl (The Farewell):
Adagio-Allegro
Das Abwesenheit (The Absence): Andante
espressivo
Das Wiedersehen (The Return):
Vivacissimamente

Nocturne in E-flat Major, Op. 55, No. 2

Frédéric Chopin
(1810-1849)

Ballade No. 1 in G Minor, Op. 23

Étude d'exécution transcendante No. 10 in F Minor,
S. 139

Franz Liszt
(1811-1886)

Intermission

Piano Sonata in C Minor, D. 958

Allegro
Adagio
Menuetto: Allegro
Allegro

Franz Schubert
(1797-1828)

Biography

Peter Miyamoto

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.

Miyamoto has performed as soloist with numerous orchestras, including the Chautauqua Symphony, Erie Philharmonic, Florida Philharmonic, Indianapolis Chamber Orchestra, and Knoxville Symphony, working with such conductors as Stanislaw Skrowaczewski, David Lockington, Raymond Harvey, Lawrence Leighton-Smith, William Henry Curry, and Kirk Trevor. A dedicated chamber musician, he has performed with Charles Castleman, Victor Danchenko, Lara St. John, Anthony McGill, David Shifrin and Allan Vogel, as well as members of the Blair, Borromeo, Euclid and Pacifica String Quartets. He is a former member of the August Trio and the Beaumont Trio, and was a founding member of the Quadrivium Players, the resident ensemble at the Virginia Museum of Fine Arts.

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 Associate Professor of Piano at the University of Missouri, Peter Miyamoto formerly taught at Michigan State University, and the California Institute of the Arts. He serves on the faculty of the New York Summer Music Festival

(nysmf.org). Miyamoto has given master classes at major institutions throughout the United States as well as internationally in Canada, China, Greece, Japan and Serbia. His CDs, *Chopin Ballades and Fantasies*, *A Schubert Recital*, *A Piano Recital* and *Brahms Piano Works*, have received acclaim in American Record Guide, Fanfare Magazine, Gramophone Magazine and International Record Review.

Ithaca College Chapter of Music Teachers National Association

This performance was organized by the Ithaca College Collegiate Chapter of Music Teachers National Association. The Ithaca College Collegiate Chapter of Music Teachers National Association provides educational, musical, social and professional experiences that augment the student's formal course of study, acquaint students with professional opportunities and career options in the field of music, and develop professional leadership skills. Sponsorship for this event is provided by the Student Government Association of Ithaca College. Many thanks to the School of Music Special Events and Guest Artist Committee for their assistance in funding Dr. Miyamoto's appearance at Ithaca College.

Program Notes

Beethoven Sonata in E-flat Major, Op. 81a “Les Adieux”

Beethoven's Sonata in E-flat Major, Op.81a was written in 1809-1810 in response to the departure and nine month absence of his great friend and benefactor, Archduke Rudolph. The Archduke fled Vienna in May 1809 as Napoleon Bonaparte, once Beethoven's idol, advanced on the city. The work is unique among Beethoven's sonatas in that its three movements are titled, lending the work programmatic overtones. Although the publisher used French titles *Les Adieux*, *L'Absence* and *Le Retour* (the Farewell, the Absence and the Return), Beethoven preferred the German *Das Lebewohl*, *Abwesenheit*, and *Das Wiedersehen*, writing to the publisher, “Lebewohl is something quite different from Les Adieux, the first one says to one from the heart, the other to an entire assembly, to entire cities.”

The first movement opens with a slow introduction that presents the movement's motto, a falling, three-note horn call over which Beethoven wrote the syllables “Le-be-wohl.” An anguished A-flat major chord propels the movement into an emotionally charged Allegro, constantly driven forward by eighth-note accompaniment figures that evoke the churning of Archduke Rudolph's carriage wheels. The motto figures prominently throughout, acting as the sonata's second subject, and traveling through numerous foreign tonalities in the development section. The movement's extended coda features the motto set against scalar, eighth-note passages representing Archduke's carriage as it recedes further into the distance.

The slow movement poignantly captures at various turns Beethoven's sadness, nostalgia and anguish at his friend's absence. Like Beethoven's “Emperor” Concerto, Op. 73, the movement transitions without pause into the final movement, exploding into the finale with a joyous virtuoso passage on the dominant. This sonata-form movement, marked *vivacissimamente* (as lively as possible), features a development section exclusively in a *piano* dynamic and a coda that portrays the long-awaited reunion of Beethoven and the Archduke.

Chopin Nocturne in E-flat Major, Op. 55, No. 2

John Field (1782-1837) published his *Nocturne No. 1* in 1812, establishing a new genre of character piece typified by florid, vocal melodies and arpeggiated accompaniment figures. Chopin popularized the genre while extending its emotional scope. His twenty-one nocturnes incorporate vocal melodies that translate the tradition of *bel canto* singing to the piano, and feature development as a means of creating end-weighted forms. The E-flat Major Nocturne, Op. 55, No. 2 (1844) is one of Chopin's late masterpieces, and features complex contrapuntal lines weaving together to create dissonances foreshadowing later composers like Alexander Scriabin (1872-1915).

Chopin Ballade No. 1 in G Minor, Op. 23

The title "ballade" has strong associations in both literature and music. It was a medieval poetic form that the early romantic poets revived as a narrative form to contrast lyric poetry. Settings of ballade texts constituted a major departure point for the relatively new genre of German Lied. In French opera, "ballade" denoted simple narrative songs inserted into operas. When Chopin wrote his *Ballade No. 1 in G Minor*, he essentially created a new keyboard genre, although the title carried with it these many associations. Later composers to write keyboard ballades include Liszt, Brahms, Grieg, Fauré, Debussy, Barber, and Perle.

Each of Chopin's four ballades is related to sonata form in that it contains development areas and two themes that are eventually recapitulated. But it is through tonal and formal deviations from the archetypal classical form that Chopin creates a synthesis of traditional form and a new, romantic aesthetic (in form and content) that results in unified structures imbued with powerful, epic poetry. In each, Chopin undermines the classical aesthetic of departure and return, creating end-weighted structures that, consistent with the romantic aesthetic, delay the attainment of an emotional climax for as long as possible.

Chopin's ballades have been associated with poems by Chopin's compatriot in exile, Adam Mickiewicz (1798-1855), though these links are far from universally accepted. The story

connected with the *G Minor Ballade* is Mickiewicz's epic poem *Conrad Wallenrod*. In this long poem, the main character learns that although he has been raised as a Teutonic Knight, he was actually kidnapped by their enemies, the Lithuanians, as a youth. He eventually weds a Lithuanian princess, Aldona, and plots to overthrow the Order of the Teutonic Knights from within their ranks. In the episode associated with Chopin's ballade, a knight enters a banquet unannounced and requests to tell a tale. He proceeds to tell the tale of Conrad Wallenrod, his noble deeds, his heroism in battle, and his true love for Aldona. But this tale is not "long ago and far away," and the moment of Conrad's vengeance will soon be upon them!

Liszt Étude d'exécution transcendante No. 10 in F Minor, S. 139

The Twelve Études d'exécution transcendante (Transcendental Etudes) went through an extraordinary genesis before reaching their final form. Its first version, commonly known as *Etude en douze exercices*, was written in 1827 by a 16-year-old Liszt, and shows the strong influence of Carl Czerny, with whom Liszt studied piano in Vienna for a period of 14 months. Liszt first saw the Mephisto-like violin virtuoso Niccoló Paganini perform in 1832, and decided to rework his piano technique in order to translate Paganini's startling technical and expressive effects to the medium of the piano. In 1837, October revised the set of etudes as *Douze Grandes Etudes*, the most technically thickly written and technically challenging of the three versions. Liszt performed several of these on his charity concerts for flood victims. Finally, after moving to Weimar in 1848, Liszt revised several earlier compositions including the *Grandes Etudes*, adding titles to ten of the etudes and publishing them in their final and most often heard form. Partly to adapt to the heavier actions developed by piano manufacturers, Liszt simplified some textures, and took out any stretches wider than a 10th so that pianists with smaller hands could perform them. Nonetheless, they are justifiably feared by pianists for their technical difficulties.

The Transcendental Etude No. 10 in F Minor, featuring cascading alternating chords, is one of two that Liszt did not title, but it was named "Passionato" by the pianist Ferruccio Busoni.

Schubert Piano Sonata in C Minor, D. 958

Written in the last months of Schubert's life, the last three piano sonatas, D. 958, 959 and 960 embody an incredible final legacy to posterity, blending a rare depth of expression into large scale forms of extraordinary cohesion. It is hard to believe that well into the twentieth century, most of Schubert's piano works were excluded from the programs of concert pianists, considered more the domain of amateur dilettantes than worthy of the concert stage. Much of Schubert's keyboard output has since established itself in the canon, but our perspectives on these works continue to evolve to this day.

Of the three last sonatas, the Schubert Sonata in C Minor, D. 958 is the most Beethovenian in spirit, and indeed pays homage to that composer's C Minor Variations in the opening movement's tempestuous first theme. Some respite is provided by the second theme's quiet introspection. An extraordinary passage of other-worldly chromaticism precedes the movement's recapitulation. The first movement closes with a chillingly dark coda. The warm solemnity of the second movement's recurring A-flat theme creates a temporary haven of repose before contrasting sections of unease unfold. A rather sad and wistful Menuetto and Trio movement follows, featuring unusual phrase lengths and touching shifts of major and minor mode. The concluding *danse macabre*, at times reminiscent of Schubert's early song, "Erlkönig," is a fiendishly difficult *tarantella*. It features galloping accompaniment textures, a middle section in the exotic key of B Major, and after dissolving into nothingness concludes with two defiant chords.

Notes by Peter Miyamoto

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A masterclass will be held at 11:00 AM on Sunday, September 28th in Nabenhauer recital hall.