

### About the pianist

21-yearold classical pianist **Jason Peterson** is a veteran of the concert stage. He is a prizewinner in national and international competitions, and was the first ever four-time recipient of a grant from the Chopin Foundation of the United States, Inc. The grant sponsors him as a competitor in the upcoming National Chopin Piano Competition in Miami and the International Chopin Piano Competition in Warsaw, Poland. He has been awarded by the National Foundation for Advancement in the Arts, and was recently the only American finalist in the Grace Welsh International Prize for Piano.

Mr. Peterson has performed throughout the United States to consistent acclaim, and recent performances have included solo recitals in Milwaukee, Rochester, Chicago, Cleveland, Phoenix, Denver, and Orlando, among others. Upcoming engagements include two performances of the Tchaikovsky 1st Piano Concerto with the Wisconsin Chamber Orchestra at the state capitol, and a recital performance on the prestigious Dame Myra Hess Memorial Series in Chicago.

Mr. Peterson holds a Bachelor of Music degree with High Distinction from the Eastman School of Music, where he studied with the Russian concert pianist Natalya Antonova. He is currently a Master of Music student, Teaching Assistant, and the recipient of a professional development award at the University of Texas-Austin, where he studies under the renowned South-African pianist Anton Nel. Mr. Peterson may be reached by e-mail at [info@jasonpeterson.net](mailto:info@jasonpeterson.net).

### About the piano, Yamaha Disklavier Pro DCFIISAPRO

This is a traditional nine-foot concert grand piano that is also full of lasers, solenoids, and computers. It can record and play back a pianist's keystrokes and pedal movements with exceptional precision. In addition, these functions can be fully controlled by computer software. You may have seen regular Disklavier pianos serving as player pianos in shops, hotels, and casinos. The rare "Pro" models employ many times the "number of bits" compared to the regular Disklavier models.

This piano was built new for the first "piano-e-competition," which took place in Minneapolis in June 2002. Its action has recently been regulated and its mechanisms have been calibrated to factory specs by Yamaha's finest US technician, Tom Kaplan. It is running the latest beta version of Disklavier Pro software, direct from the Yamaha factory in Japan. The Product Manager of Yamaha's Piano Division observed in a recent site visit that Zenph Studios was "their most advanced customer."



presents

## **Jason Peterson** pianist

**Monday, March 15, 2004 at 7:30pm**

**Sonata in A minor, D. 764, opus posthumous 143** Franz Schubert  
1797-1828

Allegro giusto  
Andante  
Allegro vivace

**Polonaise-Fantasy in A flat, opus 61** Frédéric Chopin  
1810-1849

**Scherzo no. 3 in C# minor, opus 39** Frédéric Chopin  
1810-1849

*Intermission*

**Prelude & Fugue in F# major from "The Well-Tempered Clavier" Book I** Johann Sebastian Bach  
1685-1750

**Etude in D# minor, Op. 8 no. 12** Alexander Scriabin  
1872-1915

**Sonata number 7 in B flat, opus 83** Sergei Prokofiev  
1891-1953  
Allegro inquieto  
Andante caloroso  
Precipitato

Yamaha Disklavier Pro piano supplied by **Zenph Studios, Inc.**  
Artwork on the first floor (except the kitchen and front office) are from **Bev's Fine Art** gallery in Raleigh – all are for sale.

Please deactivate **mobile phones, pagers, and beeping watches** during the performance.

Three restrooms are available: two downstairs and one upstairs.

Program Notes, by John Q. Walker

### **Schubert Sonata**

This is one of Schubert's better-known piano sonatas. It is like many of his other piano works: although the music is beautiful, the piano writing isn't very idiomatic (that is, it doesn't lay comfortably in the hands), and is deceptively difficult. It consists of a balance of classical and romantic elements. On the classical side, the form and structure is clear, and there isn't much that's extraneous – it would be hard to take anything out and have the piece work as well as it does. On the romantic side, the emotional content of the music can be heavily emphasized.

Jason considers the second theme in the first movement one of the most beautiful that Schubert wrote. In the second movement, there's a recurring pianissimo motive that keeps coming back over and over (and, is hard to play softly without a good instrument). The third movement contrasts an agitated and active first theme with a relaxed and passive second theme.

### **Chopin Polonaise Fantasy**

This Polonaise-Fantasy is rarely heard; it is one of the later works of Chopin. You can start to hear the beginnings of what would have amounted to a major stylistic change had Chopin lived longer. His later works are much more rhapsodic, with an emphasis on polyphony and a wide range of themes and material. You can also hear Chopin doing exciting experiments with harmony.

The Polonaise part of the title refers to the Polish dance in  $\frac{3}{4}$  time, with a rhythm of two  $\frac{1}{16}$ <sup>th</sup> notes and an  $\frac{1}{8}$ <sup>th</sup> note. This rhythm starts by the second page, after the introduction. But, the piece is really more fantasy than polonaise. The introduction doesn't even start in the tonic key. It also has an unusual ending – the final chord seems to appear from nowhere. In the middle of the piece, Chopin quotes a bit of a Polish Christmas carol.

### **Chopin Scherzo #3**

The word scherzo is usually translated as a “joke.” A scherzo movement is classically the third movement of a longer symphony or sonata. Chopin wrote four stand-alone scherzi, turning the scherzo into its own large-scale, dramatic form. His scherzi are more dramatic and heavier than the things that came before. The composer

Schumann observed, “How is gravity to clothe itself, if *jest* goes around in dark veils.” The opening theme (after a short introduction) is a series of powerful octaves. The second theme is a chorale-like setting, interspersed with descending arpeggios that sound like sunlight or water trickling down. The scherzo concludes with a large-scale tacked-on coda, which is quite difficult and virtuosic.

### **Bach Prelude and Fugue in F-sharp**

The pieces in the Well Tempered Clavier were written by Bach when he was stationed in Cöthen. There are 48 pieces in two books, a cycle of preludes and fugues in each of the twelve keys, in both major and minor. This was a strong demonstration of the new “well-tempered” tuning system, where the slight mismatch in harmonics were distributed among all twelve keys.

This prelude and fugue in F-sharp (the farthest key signature from C major – all white keys) are similar in character, both very pastoral. The prelude is in a clear two-voice texture.

### **Scriabin Etude**

Scriabin was a Russian composer whose early works are similar in structure and harmony to Chopin's romantic style. The piano writing in this early etude is quite idiomatic. As time went on, his harmonies became more adventurous – he eventually invented his own system of harmony, based around fourths (rather than the more-traditional thirds). His etudes go through all his stylistic periods; they generally have lots of forward rhythmic drive, which powerfully charges this music.

### **Prokofiev Sonata #7**

Prokofiev wrote his three War sonatas, 6, 7, and 8, simultaneously – working on all ten movements interchangeably while “hidden away” from 1940 to 1944. They are perhaps the greatest piano masterpieces of 20<sup>th</sup>-century. This seventh sonata is considered the hardest. The first movement pulls and tugs with the “inquietness” of war. The second movement is openly romantic or lyrical – or, is it a joke on the decline of café society? The third movement is in  $\frac{7}{8}$  time – that is, there are 7 beats in each measure (trying tapping that out with your own hands). It has a percussive rhythmic drive that continues from the first page to the last.