

### 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**

**Tuesday, March 16, 2004 at 7:30pm**

### **Partita no. 1 in B flat, BMW 825**

Praeludium  
Allemande  
Corrente  
Sarabande  
Menuet 1  
Menuet 2  
Giga

Johann Sebastian Bach

1685-1750

### **Two Etudes**

in F major opus 10 no. 8  
in G flat major opus 25 no. 9

Frédéric Chopin

1810-1849

### **Scherzo no. 3 in C# minor, opus 39**

Frédéric Chopin

1810-1849

### *Intermission*

### **Widmung, by Robert Schumann, transcribed by Liszt**

Franz Liszt

1811-1886

### **Sonata no. 1 in D minor, opus 28**

Allegro maestoso  
Lento  
Allegro molto

Sergei Rachmaninoff

1891-1953

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

### **Bach Partita no. 1**

The six Partitas appeared singly in the years 1726 to 1731, and then were published as a unit, all at Bach's expense. At the age of 46, despite having already composed hundreds of cantatas, the Well-Tempered Clavier, and the St. Matthew Passion, among other works, the Partitas were Bach's first published body of works. You may have noticed "BWV 825" in the title. BWV stands for the German phrase "Bach Werk Verzeichnis," literally Bach's work numbering. This is the scholarly numbering for all of Bach's compositions.

Each is a suite made up of popular Baroque instrumental dances of contrasting styles and rhythms. This first partita may be the most instantly accessible of the group. According to pianist Richard Goode, on the whole it "sort of sounds like Mozart. There is a kind of crystalline, euphonious and limpid grace about this partita."

The inspiration for the Partitas was Bach's need for teaching material. Can you imagine nowadays a piano teacher writing their own teaching material? Approx. 19 minutes.

### **Chopin Etudes**

Chopin wrote 24 etudes, in the 12 major and 12 minor keys. Each etude was designed as a study, with focus on some particular element of piano technique. The F major etude focuses on scale work in the right hand, with the melody in the left. The G-flat major etude is popularly known as the Butterfly. Octave passages in the right hand should sound as transparent as butterfly wings.

In our time, these studies have become hallmarks of romantic piano literature. Is it possible that Chopin's students were so good that they could take these studies home with them each week, to work on their technique? Approx. 6 minutes.

### **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 them. 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, actually the majority of the piece) is a chorale-like setting, interspersed with descending arpeggios that sound like sunlight or water trickling down. The scherzo concludes with a large-scale virtuosic coda. Approx. 9 minutes.

### **Liszt' transcription of Schumann's Widmung**

Liszt, as a concert pianist, was constantly in search of familiar music with which to dazzle his audience. Robert Schumann's composition Widmung (Dedication) would have been familiar to audiences of the time, but Liszt added layers of virtuosic challenges to "spice it up." Listen for a short quote from *Ave Maria* right near the end. Approx. 5 minutes.

### **Rachmaninoff Sonata #1**

Sergei Rachmaninoff was among the finest pianist of his generation, and as a result his piano music demands complete technical mastery from the interpreter. The first sonata, unlike the second, has never found a comfortable place in the repertoire. In fact, the composer prophesied after its completion in 1907, "No one will ever play this work because of its difficulty and length, and perhaps too because of its dubious musical merits."

Rachmaninoff was overly self-critical, as usual, for the sonata is in fact extremely interesting. The three movements were inspired by Goethe's *Faust*, and they portray, in turn, Faust, Gretchen (Margarita), and Mephistopheles. The work reaches a truly devilish climax in the third movement, and the careful listener may even detect the ancient *Dies Irae* in the bass. Approx. 35 minutes.