

Nostalgia and Innovation

Matthew Jaskot, Piano

Saturday, May 26, 2018, 7 PM

St. Vincent Pallotti Chapel

to celebrate the 175th anniversary of St. Mary of the Mills Church

PROGRAM

please hold applause until the end of each set

Set 1: Turn of the Century Masters

Sommeraften (Summer Night) Op. 71, No. 2 (1901)	Edvard Grieg (1843–1907)
Jeux d'eau (Water Games) (1901)	Maurice Ravel (1875–1937)
Étude No. 3: pour les Quartes (fourths) (1915)	Claude Debussy (1862–1918)

Set 2: Innovative Jazz Minds

'Round Midnight transcribed from Peterson's 1982 recording by Brent Edstrom	Thelonious Monk / Oscar Peterson (1917–1982) (1925–2007)
On A Clear Day You Can See Forever transcribed from Evans' 1968 recording by Edstrom	Burton Lane / Bill Evans (1912–1997) (1929–1980)

Set 3: Rhythmic Grids

Selections from Études pour piano; Book 2 (1985) No. 8: Fém (Metal) No. 10: Der Zauberlehrling (The Apprentice Magician)	György Ligeti (1923–2006)
Rejuvenated (Variations on a Youthful Theme) (2016)	Matthew Jaskot (b.1984)

Set 4: Prayers, Doves, and Belief

Ave Maria arranged by Matthew Jaskot	Franz Schubert (1797–1828)
Aghavni (Doves) (2009) I. 1910 II. 1915 III. 1986	Mary Kouyoumdjian (b.1983)

Set 5: Nostalgia and Innovation

Sonata No. 30 in E Major, Op. 109 (1820) I. Vivace ma non troppo — Adagio espressivo II. Prestissimo III. Gesangvoll, mit innigster Empfindung. Andante molto cantabile ed espressivo	Ludwig van Beethoven (1770–1827)
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NOTES ON THE PROGRAM

This past January, I performed Beethoven's Op. 109, his 3rd to last piano sonata, in the Cantor Art Gallery at the College of the Holy Cross. Prior to the performance, I described the piece as simultaneously looking forward and backwards – the piece is progressive formally and harmonically, and explores the instrument's full range, but also harkens back to earlier pieces in Beethoven's output, and his days as a participant in piano duets, where his ability to spin a simple theme into cohesive and complex variations is well documented. Using this duality as a jumping off point, I created sets around composers and artists that were/are innovative and progressive, but still pay homage to the wonderful tradition that precedes their work and of course influences it as well. The first set features three giants of the late Romantic/early 20th Century era (one of the most intriguing eras of music history), whose works shimmer with colorful textures. A selection from **Grieg's *Lyric Pieces, Summer Night*** rocks effortlessly, and epitomizes romantic longing in sequential repetition of a simple melodic idea. **Ravel's *Water Games*** sparkles and glistens with harmonies that approach the world of jazz. One might hear **Debussy's** frustration with World War I in the middle section of his **third etude**, where marching rhythms contrast the introspective outer sections. The harmony is constructed using the interval of a fourth, instead of the more traditional third. Set two includes transcriptions of two of my favorite jazz pianists, **Oscar Peterson**, referred to as the Maharaja (or great ruler) of the keyboard by Duke Ellington, and **Bill Evans**, whose revolutionary chord voicings have influenced countless pianists. In set three, complex groupings of an underlying pulse layer abound. A Hungarian composer, **Ligeti** put his name on the map as an experimentalist, part of the mid-century avant-garde. His **etudes** were written later in his life though, and might be considered postmodern pieces, as they draw inspiration from a wide spectrum, including the great tradition of the etude as a genre, and African rhythms, among many others. **Fem** consists of two simultaneously iterated rhythmic cycles (the right hand in pattern of 18 pulses, the left hand in 16), that phase out of synchronization, only to line up every 144 pulses. These moments are marked by changes in dynamics and register. **Der Zauberlehrling** is a perpetual motion piece that expands from the opening two pitch figure, first to an entire diatonic (white note) collection, and later, to a pentatonic (black note) collection, creating an untraditional, yet tonally based resonance. The form of my composition, **Rejuvenated**, is a unique take on classic variation form, as the theme, akin to a simple folk song, emerges in the middle, bookended by interconnected variations that are stylistically quite different and become increasingly more complex. Set four includes my improvisation on **Schubert's *Ave Maria***, a piece that I've played countless times at funerals; by association, it represents both fond memories of those who have passed, and hope in eternal life. **Kouyoumdjian's *Aghavni (Doves)*** is based off of the poem "Carpet Weavers" by Brenda Najimian Magarity, and follows the lives of a group of women before and during the Armenian Genocide, closing with a retrospective look at those women and what they lost from a "present day" perspective. Set five concludes the program with Beethoven's aforementioned sonata, a piece that both comforts and shocks.

BIOGRAPHY

Matthew Jaskot is a composer and pianist from Middletown, CT. As a performer, Matt's primary focus is the presentation of works from the twentieth and twenty-first century. He has studied piano with Mrs. Marian C. Hanshaw and Mrs. Gina Fredericks. He is a regular performer on Clark University's 20/21 series and as a graduate student, premiered a variety works on the University of Maryland's New Music Series and served as the Artistic Director of the school's student-run new music ensemble, TEMPO. Jaskot's compositions have been performed by the Kronos Quartet, Boston Musica Viva, pianist Blair McMillen, Transient Canvas, the Great Noise Ensemble, the Xelana Duo, the University of Maryland Symphony Orchestra and the Boston Percussion Group, among others. His works have been selected for performances at numerous festivals and conferences including the Charlotte New Music Festival, Connecticut Summerfest, the University of Tennessee New Music Festival, the West Fork New Music Festival, Society of Composers conferences, College of Music Society Conferences and the National Saxophone Alliance conference. Matthew holds a DMA and a MM in composition from the University of Maryland and a BA in Music from the College of the Holy Cross (Worcester, MA). His teachers include Osvaldo Golijov, Shirish Korde, Mark Wilson and Tom DeLio. He currently serves on the faculty at the College of the Holy Cross, where he teaches Music Theory, Twentieth Century Music, and Music of Peace and Conflict, among other courses, and is the accompanist for the Holy Cross choirs. For further information or links to recordings, please visit www.matthewjaskot.com