

Traces of the Past
Matthew Jaskot, Piano
St. Mary's Church, Portland, CT
January 23, 2015

Kinderszenen (Scenes from Childhood) (1838) Robert Schumann
Der Dichter Spricht (The Poet Speaks) Op. 15, No. 13

Five Pieces for Piano (1962) George Crumb

Sonata in D Major K. 119 (ca. 1738) Domenico Scarlatti

Caravan Juan Tizol/Art Tatum
transcribed from Tatum's 1940 recording by Brent Edstrom

Traces (2006) Augusta Read Thomas
I. Reverie: Like Robert Schumann (The Poet Speaks)
crossed with George Crumb
II. Caprice: Like Scarlatti's Baroque Ornamentation
crossed with Art Tatum
III. Tango: Like Astor Piazzolla crossed with John Coltrane

Prelude in E Minor, Op. 28, No. 4 (1839) Frédéric Chopin
Prelude in B Minor, Op. 28, No. 6
Prelude in E Major, Op. 28, No. 9

Round Midnight Thelonious Monk/Oscar Peterson
transcribed from Peterson's 1982 recording by Brent Edstrom

Traces Thomas
IV. Impromptu: Like Thelonious Monk crossed with Chopin
V. Toccata: Like J.S. Bach crossed with BeBop

Toccata in G Major, BWV 916 (ca. 1715) Johann Sebastian Bach
I. Allegro
II. Adagio
III. Allegro e presto

PROGRAM NOTES

This program features *Traces* (2006), a five-movement suite for solo piano composed by **Augusta Read Thomas** that references past artists from both the classical and jazz traditions. About her work, Thomas writes:

“The idea was to take the distant perfumes of musical idioms and to imagine what it would be like to cross-fertilize them. What would J.S. Bach crossed with BeBop sound like? How would Scarlatti’s Baroque Ornamentation crossed with Art Tatum sound?”

She continues:

“My works are organic and at every level, concerned with transformations and connections. While my music is highly notated, precise, carefully structured, thoughtfully proportioned and so forth...and although the pianist is playing from a very specific text, I like my music to have the feeling that it is organically being self-propelled – on the spot! As if we listeners, the audience, are overhearing a captured improvisation.”

The rest of the program includes works by the artists that Thomas references. The austere beauty of Schumann’s *The Poet Speaks* and the evocative colors of Crumb’s *Five Pieces for Piano* are reflected in *Reverie*. The trills, turns and ornamental figures in Scarlatti’s *Sonata in D Major* are blended with Art Tatum’s dazzling technical virtuosity in *Caprice*. Piazzolla locks horns with Coltrane for a punchier-than-usual tango. The harmonic complexities and melodic lines of both Chopin’s short *Preludes* and Oscar Peterson’s rendition of Monk’s *Round Midnight* are hinted at in the vibrant *Impromptu*. Finally, Bach is paired with BeBop in the relentless *Toccata* that is filled with angular lines and driving forward motion.

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 currently is a regular performer on Clark University’s 20/21 series and as a graduate student, he served as the artistic director of the University of Maryland’s new music ensemble TEMPO.

Jaskot’s compositions have been performed by the Kronos Quartet, Boston Musica Viva, pianist Blair McMillen, the Transient Canvas duo, percussionist Leonardo Soto, the University of Maryland Symphony Orchestra, the Boston Percussion Group, the Freya String Quartet, QX String Quartet, among others. He has also had compositions selected for performances at the Charlotte New Music Festival, Society of Composers 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.

In addition, Matthew has taught courses at the University of Maryland, American University (Washington DC), Montgomery Community College (Rockville, MD) and Clark University (Worcester, MA). He currently serves on the faculty at the College of the Holy Cross.