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Jason Hardink, piano

Jason Hardink

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Department of Music
Caine College of the Arts, Utah State University

Monday October 9, 2017. 7:30PM

Caine Performance Hall

Jason Hardink, piano

PROGRAM

from *Vingt Regards sur l'Enfant-Jésus*
Première communion de la Vierge

Olivier Messiaen
(1908-1992)

Partita in G major, BWV 829
Praelambulum
Allemande
Corrente
Sarabande,
Tempo di Minuetto
Passepiéd
Gigue

Johann Sebastian Bach
(1685-1750)

from *Vingt Regards sur l'Enfant-Jésus*
Regard de l'Esprit de joie

Olivier Messiaen

-intermission-

Sonata in E-flat, opus 81a "Les Adieux"
Das Lebewohl (The Farewell): Adagio
Abwesenheit (The Absence): Andante espressivo
Das Wiedersehen (The Return): Vivacissimamente

Ludwig van Beethoven
(1770-1827)

Errata (North American Premiere)

Ryan Carter
(b. 1980)

Mephisto Waltz No. 1

Franz Liszt
(1811-86)

Bach's composed his partitas for solo keyboard between 1725 and 1731. While he had composed a tremendous amount of music by this point in his career, these were the first works Bach published under his own supervision (he even referred to them as his "Opus 1"). The style of the collection is mixed, with some of the partitas utilizing both Italian and French dances. The G major partita begins with a toccata-like prelude, followed by an Allemande in the French style and a fast Corrente in the Italian style. Of note are the ornamental Sarabande and Passapied, while the "Tempo di Minuetto" presents an interesting case. Bach didn't really have a proper name for this movement, which alternates between duple and triple meter, and thus titled it "In the Tempo of a Menuet." The final Gigue is a contrapuntal tour de force; here Bach writes a demanding double fugue in the style of a fast, virtuosic dance.

Beethoven's Opus 81a sonata was written to honor his friend and patron Archduke Rudolph during Napoleon's occupation of Vienna during 1809. The upper caste of society fled before the arrival of the French army, and Beethoven's three-movement sonata describes the departure and subsequent return of his friend from the composer's point of view. Beethoven even titled the movements to clarify the programmatic nature of the sonata, "The Farewell," "The Absence," and "The Return."

Composer Ryan Carter divides his time between New York City and upstate New York, where he holds the position of Visiting Assistant Professor at Hamilton College. A highly awarded composer of both acoustic and electronic music, Ryan has collaborated with the Berkeley Symphony, the Cleveland Chamber Symphony, the International Contemporary Ensemble, the Nieuw Ensemble, the JACK Quartet, the Mivos Quartet, Quartetto Maurice, Yarn/Wire, the Argento Chamber Ensemble, the Princeton Laptop Orchestra, Transit, NOW Ensemble, among others. His solo piano piece *Errata* is a virtuosic exploration of pianistic sonority. During the first half of the piece, energetic rhythms are played over silently depressed chords held by the sostenuto pedal, creating a vibrant ringing effect. Eventually the passagework begins to engage the sustained pitches, adding increasing layers of sound. The work reaches a crisis at about the midpoint and slowly begins to rebuild. From this point on, the pianist is instructed to hold down the sustain pedal until the end of the piece. The music of the final five minutes consists of only two dynamics, *fff* and *ppp*, sharp tones that ring out amid barely audible murmurings.

Franz Liszt composed his *Mephisto Waltz No. 1* after a long period of fascination with Lenau's poetic version of the Faust legend. The composer included in his score the following note detailing an episode from the poem:

There is a wedding feast in progress in the village inn, with music, dancing, carousing. Mephistopheles and Faust pass by, and Mephistopheles induces Faust to enter and take part in the festivities. Mephistopheles snatches the fiddle from the hands of a lethargic fiddler and draws from it indescribably seductive and intoxicating strains. The amorous Faust whirls about with a full-blooded village beauty in a wild dance; they waltz in mad abandon out of the room, into the open, away into the woods. The sounds of the fiddle grow softer and softer, and the nightingale warbles his love-laden song.

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