



Frokostkoncert i Kantine 4, Syddansk Universitet i Odense
Kl. 12:00-13:00 torsdag den 10. februar 2011



Lunchtime Concert in Cafeteria 4, University of Southern Denmark at Odense
12:00 NOON - 1:00 P.M. Thursday, February 10, 2011

GUSTAV KROGH HANSEN PIEKUT

Piano

PROGRAM

Sonata no. 15 in D Major, op. 28 ("Pastoral")

Ludwig van Beethoven (1770 -1827)

Ballade in G Minor, op. 23

Frédéric F. Chopin (1810 -1849)

Ballade in F Minor, op. 52

Étude-Tableaux in G Minor, op. 33, no. 7

Sergei V. Rachmaninoff (1873-1943)

Étude-Tableaux in E-flat Major, op. 33, no. 6

Beethoven: Sonata no. 15 in D Major, op. 28 ("Pastoral")

Written several years before Symphony no. 6 which bears the same title, this sonata often expresses something simple - and beautiful. Although Beethoven himself did not entitle this work "Pastoral", one can easily hear why his publisher did so, especially when listening to the outer movements. The introduction to the first movement is dominated by a drone-like repetition of a low D in the bass evoking a feeling of peace and safety. Slowly, the music starts evolving into something more expressive, and in the course of the modulation a storm arises. An explosion of powerful chords eventually fades away and we find our way back to the serene landscape painting. The second movement was one of Beethoven's favorites. Without abandoning simplicity, we leave the pastoral feeling and enter a melancholic, yet coldly distant world. The staccato bass figure creates a metric anchor for the simple and very beautiful melody in the right hand. Beethoven uses this theme over and over again, creating increasingly expressive variations until the peak is reached towards the end of this fragile movement. Following the second movement is the scherzo. This short piece is something completely different from what we heard previously. Its lightness, freshness and (again) simplicity make this movement a total relief for the listener. The rondo, which serves as the fourth and final movement, has a lot in common with the first. Yet again, we enter a pastoral landscape. The main theme is barely a melody; almost nothing but a simple phrase. The sheer happiness of the music is, however, suddenly threatened as a fugato part evolves into something stormy and dramatic. Where will this lead us? Only back to the sounds of harmony and peace, it seems.

Chopin: Ballades no. 1 in G Minor and no. 4 in F Minor, opp. 23 and 52

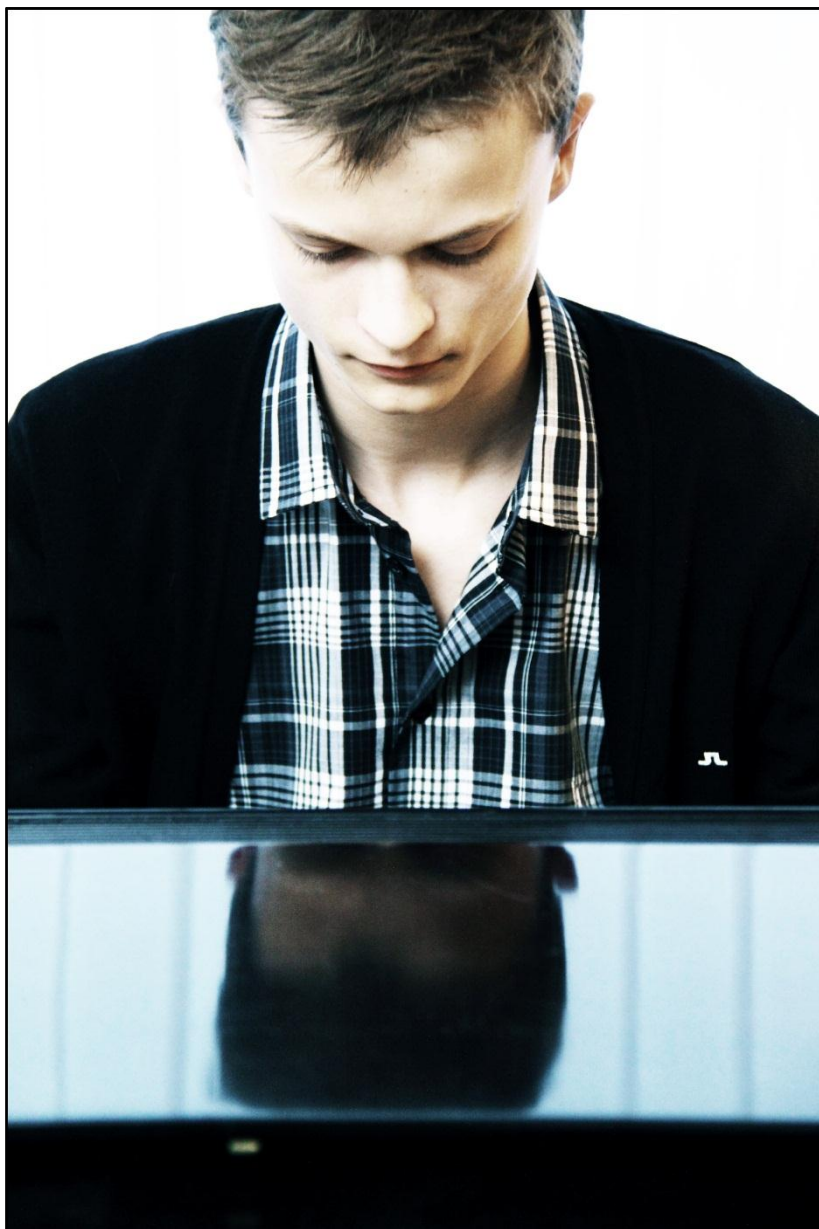
Chopin's four ballades are regarded as some of the greatest masterworks ever written for the piano. Although their narrative content is disputed, they all possess extreme complexity and drama, both of which are most evident in the first and fourth. The first ballade is said to be inspired by the poem *Konrad Wallenrod*, by the Polish poet Mickiewicz. It tells the story of a pagan man being abducted by Teutonic Knights. He attempts to stop them by leading the knights into a trap, but his treason is revealed and he is forced to commit suicide. The tragic and dramatic music begins with a very mystic introduction which could be the narrator speaking to us. Following the introduction is one of the most varied and expressive works of music Chopin ever created – the mood is constantly changing, yet everything fits together seamlessly; the two dominant themes approach the audience as do waves upon the shore. The fourth ballade is longer and more complex than the first. The entire work is almost one long development, from the song-like main theme to an absolutely exalted and tragic coda. The two themes are developed significantly in some technically very demanding passages. This *ballade* almost resembles a set of variations, but on two themes only and in a more serious and narrative manner than most compositions of this kind.

Rachmaninoff: Études-Tableaux op. 33, no. 7 in G Minor and no. 6 in E-flat major

"Études-Tableaux", literally translated, means "picture-exercises," thus suggesting highly virtuosic music with some programmatic connection. The G minor etude is possibly one of Rachmaninoff's most personal works. This incredibly haunting music is Rachmaninoff at his best – intimate, delicate and with constant harmonic surprises. The E-flat major etude needs no introduction: Simply a brilliant chorus of fanfares with a great symphonic sound.

Gustav Krogh Hansen Piekut, February 2011

Gustav Krogh Hansen Piekut



Pianist, Gustav Krogh Hansen Piekut er født i 1995 og har spillet musik i ni år. Han har deltaget i adskillige nationale konkurrencer og har flere gange gjort sig bemærket ved solistoptræden til koncerter med og uden orkester. Der kan bl.a. nævnes "Spil for Livet", den landsdækkende fjernsynsudsendelse og konkurrence, hvor han i 2009 modtog en andenpris, Steinway-Festivalen, i hvilken han har vundet førsteprisen tre gange i træk og senest tre solokoncerter, der blev afholdt i Århus, Kolding og Skagen i sommeren 2010. Han har også medvirket ved den internationale Steinway-koncert, "Young Talents in Concert" i Laeiszhalle, Hamburg og været solist med Sønderjyllands Symfoniorkester flere gange. Som komponist er Gustav Piekut også meget aktiv og vandt i 2010 Steinway-Festivalen med bl.a. en af sine egne kompositioner.

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Pianist Gustav Krogh Hansen Piekut, born 1995, has played the piano for 9 years. He has participated in several national competitions and concerts with and without orchestra. In 2009, he received a 2nd Prize in the *Spil for Livet* TV-competition, and he has won the 1st Prize in the national Danish Steinway Competition 3 times in a row. Most recently, in the summer of 2010, he played three full recitals in the cities Århus, Kolding and Skagen. Gustav Piekut has also participated in the international Steinway concert *Young Talents in Concert* in the Laeiszhalle, Hamburg and he has performed as a soloist with the Orchestra of Southern Jutland several times. Having won the Steinway Competition with one of his own compositions, Gustav Piekut is also a very active composer.

It is with pleasure that the personnel of Cafeteria 4 and the Service Department of SDU in cooperation with the research program *The Aesthetics of Music and Sound* – www.soundmusicresearch.org – at the Institute of Philosophy, Education and the Study of Religions, SDU, and The Nordic Network for the Integration of Music Informatics, Performance and Aesthetics (NNIMIPA), a NordForsk research network – www.nnimipa.org, present today's lunchtime concert with Gustav Krogh Hansen Piekut. This is the first of five lunchtime concerts which will take place during the spring term of 2011 here at SDU, and the seventh since the series premiered in April 2010. Today's concert is being recorded by Daniel Tosovic for ALT: Aabenraa Lokal TV. The concert will be broadcast in southern Denmark and for open Internet access at www.aabenraa-lokal-tv.dk.

We hope that you enjoy today's concert, and that you will watch <http://kalender.sdu.dk/>, the calendar on SDU's homepage, for news of upcoming concerts, as well as the homepage for Lunchtime Concerts at <http://www.soundmusicresearch.org/lunchtimeconcerts.html>.

Jane Bonne og Carsten Sjødahl on behalf of the personnel of Cafeteria 4

Leif Jensen on behalf of the personnel of SDU's Service Department

Cynthia M. Grund on behalf of *The Aesthetics of Music and Sound* www.soundmusicresearch.org and *The Nordic Network for the Integration of Music Informatics, Performance and Aesthetics* www.nnimipa.org



Today, February 10, 2011 2:15 P.M.- 4 P.M. in U70, there will be a seminar in the series *Topics in the Aesthetics of Music and Sound* entitled "Aspects of the Philosophy of Musical Performance". The seminar will feature a panel discussion with Gustav Piekut, William Westney (HCA Academy Guest Professorial Fellow SDU 2009-10, pianist – via Skype from Texas); Søren R. Frimodt-Møller (filosofi PhD SDU 2010) and Cynthia M. Grund. Please see [http://www.soundmusicresearch.org/seminarsspring2011.html](http://www.soundmusicresearch.org/seminarspring2011.html) for more information. All are welcome!