



TN 50

Jacob Nydegger

Nationalität: USA



Kurzvita:

A “gifted performer with formidable technical skill” (Theater Jones Journal), American pianist Jacob Nydegger’s “smooth, elegant power brings memories of that great pianist [Van Cliburn]” (Fanfare Magazine). Nydegger’s debut album with Toccata Classics record label received widespread acclaim and was placed on the Classical New Releases: Spotify Picks Playlist in 2018. In addition to commercial recording success, Nydegger has been a top prizewinner in multiple competitions, most recently winning 1st prize at the 2022 Petroff Piano Competition and 2021 Grand Prize Virtuoso Competition. He has also won prizes at the 2021 William Knabe International Piano Competition, 2021 Richardson Symphony Orchestra Young Artists Competition, 2019 Weatherford International Piano Competition, the 2018 Kuleshov International Piano Competition, and the ‘Art of Piano’ and ‘Artist of the Year’ categories of the 2018 International Great Composers Competition.

Jacob’s performances in the USA have seen him as soloist with orchestras such as the Colorado College Festival Orchestra and the University of North Texas Symphony Orchestra, and his work abroad has led him to perform in prestigious venues including London’s Royal Albert Hall, Dresden Kulturpalast, and the Dresden Frauenkirche. Most recently, he has performed in Germany as soloist with the Lüneburger Symphoniker as well as the Heinrich-Schütz-Konservatorium Orchester. His artistic and academic pursuits feature a 2019 residency in Malaysia as guest artist at University Malaysia Sarawak and lecturer at International Music House Kuching. Nydegger has also established himself as a highly sought after chamber musician, having performed with David Ying of the Grammy-award winning Ying Quartet and working as staff pianist for Texas Woman’s University. He has also been featured in masterclass with internationally renowned vocal coaches Margaret Singer, Alan Smith, Darryl Cooper, and Margo Garrett.

Jacob currently resides in Germany where he is studying with Hinrich Alpers as a Meisterklasse fellow at the Hochschule für Musik Carl Maria von Weber Dresden. He holds a M.M in Piano Performance from University of North Texas where he studied with Joseph Banowetz. He also has worked with Bernd Goetzke, Roy Howat, Nikita Fitenko, William Wolfram, and Jon Nakamatsu. Upcoming engagements include a second recording with the Toccata Classics record label, featuring the piano music of eminent Dutch composer, Leo Samama.



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Programm und Konzept der ersten Runde

Titel: Rhythms of the Century: Traditional dance forms in the 1900s

Werke:

Stravinsky - Trois mouvements de Petrouchka (3 minutes)

Danse Russe

Ravel - Valses nobles et sentimentales (15 minutes)

Ginastera - Danzas Argentinas, Op. 2 (7 minutes)

Danza del viejo boyero

Danza de la moza donosa

Danza del gaucho matrero

Konzept:

Dance is a form of art older than the conception of language itself. Movement goes beyond humanity with its deepest roots in the dance and vibration of particles through the primal forces of the cosmos. In this program we experience the fusion of traditional dance forms and different cultures around the world. We can hear the way that music and dance has permeated every culture around the world and the 20th-century brings us to a culmination point, where composers must choose to break traditional boundaries or stay within given structures while writing in dance forms through a colorful and globally aware contemporary lens. Each composer in this program chooses how to handle these forms and suggest their personality and background in the way they emphasize rhythmic vitality and vibrance or through the subtle use of harmonic shifts and colors to highlight deviance or conformity to tradition.

It is fascinating to consider the fact that traditional dance and movement also transcends the written tradition of music. In this program we will discover how some composers emphasize the rhythmic vitality, while others focus more on using different harmonic colors and shifts to highlight the structure.



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Programm und Konzept der finalen Runde

Titel: A Tale of Two Centuries: 19th-century sophistication and 20th-century retrospection

Werke:

Frédéric Chopin - Scherzo No. 1, Op. 20 (9 minutes)

César Franck (trans. Harold Bauer) - Prélude, Fugue et Variation, Op. 18 (11 minutes)

Hendrik Andriessen - Passepied (5 minutes)

Maurice Ravel - Le Tombeau de Couperin, M. 68 (25 minutes)

Prélude

Fugue

Forlane

Rigaudon

Menuet

Toccatà

Konzept:

The severe sophistication and importance of the individual human experience is evocatively embodied throughout 19th-century artwork, from classical music to visual art. In the first half of this program, we discover many facets of this deep expression of the human soul through Chopin's 'Scherzo' - a title that literally means a joke, but in Chopin's art has come to portray the exact opposite. The drama, tragedy, and emotional breadth of these works is the exact antithesis to something light, and as Robert Schumann had described the 1st Chopin Scherzo, "man allerding's fragen müsse, wie sich der Ernst kleiden solle, wenn schon der 'Scherz' in dunkeln Schleiern geht." Continuing, we probe further into human expression through Franck's Prelude, Fugue, and Variation, finding a strictly developed work that exploits all the possible expression and sophistication of formal classical structures inspired by Saint-Saens, the dedicatee of this masterpiece originally composed for organ.

In the latter portion of this program, we immerse ourselves in a completely new perspective that is constantly looking outward, around ourselves, and into the past. There is a heightened historical and global awareness in 20th-century music that magnifies the contrasts between 'old' and 'new', 'traditional' and 'modern', 'familiar' and 'foreign'. Andriessen and Ravel explore connections to old dance forms such as the Passepied and Forlane. In the Passepied, Andriessen delves into 16th-century dance form with wit, sarcasm and mischief, using the fast-pace of this 3/4 dance to take us through rapid harmonic shifts that resemble peering through the different color panes of a stained-glass window. Lastly we approach one of Ravel's masterworks, Le Tombeau de Couperin. The 6 movement suite, as Ravel wrote, is an homage not only to Francois Couperin, but to 18th-century French music as well. This work bears an assumed weightiness with each movement dedicated to friends and colleagues of Ravel who were killed in World War 1. However, the mood of this music brings us to a place of memories and celebration of these individuals' joy and enthusiasm for life, rather than a funeral; in Ravel's own words: "The dead are sad enough, in their eternal silence." In this masterpiece, we experience the true depths of humanity and art - in the wake of one of the deadliest wars in history, humans continue to find beauty and meaning in art, carrying on memories of those who were torn from us, and expressing feelings when there are no more words.