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PRESENTS

**ALON GOLDSTEIN**

Piano

Music Recital Hall

January 25, 2017

7:30 pm

**OREGON**  
**CENTER** FOR **THE ARTS**  
AT SOUTHERN OREGON UNIVERSITY

Piano Tuning by Steinway Concert Piano Technician Thomas Lowell

The Tutunov Piano Series is grateful to the Rogue Valley Symphony  
for their assistance in making this concert possible.

**2016-2017 SOU Tutunov Piano Series**

February 17, 2017: Jodi French

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May 12, 2017: Tutunov Season Finale

**For more info and tickets: 541-552-6348 and [oca.sou.edu/box-office](http://oca.sou.edu/box-office).**

## Biography

Alon Goldstein is one of the most original and sensitive pianists of his generation, admired for his musical intelligence, dynamic personality, artistic vision and innovative programming. He has played with the Chicago, Philadelphia, San Francisco, Baltimore, St. Louis, Dallas, Houston, and Vancouver symphonies as well as the Israel, London, Radio France and Los Angeles Philharmonic Orchestras, under the baton of such conductors as Zubin Mehta, Herbert Blomstedt, Vladimir Jurowski, Rafael Frübeck de Burgos, Peter Oundjian, Yoel Levi, Leon Fleisher and others.

He opened the 2015-16 season with a concert tour in China performing Mozart concerti nos. 20 and 21 arranged for piano and string quintet. This same program was featured at the Ravinia festival as well as New York's Town Hall to sold out houses. Mr. Goldstein's new CD featuring these two concerti together with the Fine Arts Quartet was just released to great critical acclaim on the Naxos label.

Other recent highlights include a debut with the Toronto Symphony, performances with the Tokyo Quartet in their final tour, two world premieres of concerti that were written for Mr. Goldstein – “Lost Souls” by Avner Dorman with the Kansas City Symphony under Michael Stern, and “Ornaments” by Mark Kopytman with the Jerusalem Camerata, and performances at Carnegie Hall with the New York String Orchestra under Jaime Laredo. Solo recitals include concerts in Beijing (Forbidden City), Moscow (Kremlin), New York (Town Hall), Chicago, Guatemala City, Kent (UK), Jerusalem, and Tel Aviv.

Goldstein has performed at the Gilmore, Santa Fe, Tanglewood, Ravinia, Marlboro, Seattle, Verbier, Prussia Cove and Jerusalem music festivals. Over the past several years he has also taught and played at the Steans Institute of the Ravinia Festival, New York's International Keyboard Festival and “Tel Hai” international piano master classes held in Israel.

VISIT ALON GOLDSTEIN'S WEBSITE  
<http://www.alongoldstein.com>

of the motive at the opening of the forceful *Adagio* prevails throughout the entire movement, and the same domination holds for the new Scherzo variant at *Presto* tempo in movement 3. The trio, however, presents a lovely legato theme based on the reversal of the motive's pattern – three short quarter notes followed by a long dotted half note in a gentle arch. The fiery, passionate finale returns to both the C Major key and the version of the motive which opened the fantasy – before new developments, of course, take it even further afield.

“Long underestimated, Schubert's compositions for piano have recently begun to assume their rightful place besides Beethoven's [keyboard] legacy” writes virtuoso pianist and musicologist William Kinderman. The ‘Wanderer Fantasy’ remains one of the most difficult pieces in the piano repertoire. And while this technique of thematic transformation had been employed for a generation (see the 3rd and 4th movements of Beethoven's Symphony no. 5 from 1808), Schubert's exhaustive application of it throughout the four movements of the ‘Wander Fantasy’ was unprecedented. Basing all four movements on its ever-shifting elaboration and moods, and collapsing them into a single work, anticipates the similar technique in Liszt's symphonic poems - by thirty years!

*Program notes by Ed Wight*

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with swirling, almost continuous 32nd note arpeggios against fragments of those three themes. All three return in the ‘recap, which closes with the introductory trills.

**LISZT *LIEBESTOD* from WAGNER’S ‘TRISTAN UND ISOLDE,’ S. 447 (1867)**

We sometimes forget how strange it is to be continually surrounded by music – phone holds, shopping centers, and lord help us – elevators! Whether involuntarily or by choice (CD player, radio, phone), such ease of access renders the musical experience less special. Not so in the 19th century, when the only access to music was live performance. If you couldn’t get to the opera or concert hall, or couldn’t afford the ticket, a facility on the home piano became the primary source of musical enjoyment. Piano fantasies on opera excerpts proved enormously popular, and Liszt offered “transcriptions or paraphrases of themes from many Wagner operas, including *Rienzi*, *Tannhauser*, and *Tristan und Isolde*” (music critic Orrin Howard).

Liszt’s 1867 transcription, only two years after the opera’s premier, faithfully reflects Wagner’s *Liebestod* scene. As Isolde towers over Tristan’s body at the end of the opera, music critic Robert Cummings offers the following description: “The music starts off gloomy...like one of Liszt’s darker late compositions. But shortly it begins to yearn and fill with regret as notes shimmer and search, the sound of Wagner’s orchestration coming to mind. As emotions build, the music struggles to explode with the impassioned lover theme. Finally the climactic moment comes – ecstatic, tragic, and beautiful. Then the music fades...”

**SCHUBERT FANTASY in C MAJOR, D. 760 / OP. 15  
“WANDERER FANTASY” (1822)**

By the early 1820s, Schubert already enjoyed great success with his songs. Now a mature composer, he also turned again to instrumental music and in 1822 wrote his largest piano work, the ‘Wanderer Fantasy.’ Schubert simply titled the work ‘Fantasie.’ However, it soon became known as the ‘Wanderer Fantasie’ because he based it on the melody of his song *Der Wanderer*, D.489, written in 1816. Schubert wrote this giant fantasy in four linked movements, each of which opens with a *new* variant of the Wanderer theme, and its basic quarter-note and 2 eighth-note dactylic pattern. This motive also permeates the entire structure, creating myriad contrasting moods with this technique known as ‘thematic transformation.’

In the opening movement, after a dramatic transition section, listen for Schubert’s new, softly lyrical version of it. His different version

**Program**

*Four Sonatas*

Domenico Scarlatti  
(1685-1757)

- K. 11 in c minor
- K. 159 in C Major
- K. 210 in G Major
- K. 264 in E Major

Suite Op. 14 (1916)

Béla Bartók  
(1881-1945)

- Allegretto*
- Scherzo*
- Allegro molto*
- Sostenuto*

Masques (1904)

Claude Debussy  
(1862-1918)

- D’un cahier d’esquisses* (1903-4)
- L’isle joyeuse* (1903-4)

*Intermission*

Isolde’s “Love Death”

Franz Liszt

from Wagner’s *Tristan and Isolde* S. 447 (1867)

(1811-1886)

Fantasy in C Major,  
Op. 15 D 760, “Wanderer” (1822)

Franz Schubert

1797-1828)

*Allegro con Fuoco - Adagio - Presto - Allegro*

*Ars longa vita brevis*

## Program Notes by Ed Wight

### SCARLATTI

Born in Italy in 1685 (the same year as Bach and Handel), Domenico Scarlatti embraced a musical background from the beginning. His father Alessandro Scarlatti was one of the most famous Baroque vocal composers. While Domenico also wrote vocal music in various posts in Italy, he also served as organist and wrote much keyboard music. After winning the position of music director for the Portuguese court in Lisbon in the 1720s, his focus turned to harpsichord (keyboard) sonatas, all written in single movements. Printed editions appearing throughout Europe soon created a celebrated, international following.

Scarlatti died in 1757, a year after Mozart's birth. It comes as no surprise that his keyboard works thus include style elements of both Bach and Handel's late Baroque, as well as the early classical style of the mid-18th century – to which Mozart soon contributed. Scarlatti wrote the Sonata in C Minor, K. 11 in the late-Baroque binary-form structure typical of Bach. The other three Sonatas reflect early classical melody (frequent repetition of two and four-bar phrases) and form. The C major Sonata K. 159 and the G Major Sonata K. 210 both have clear secondary themes, and K. 210 includes a full recapitulation typical of later Baroque. And the Sonata in E Major, K. 264 is the longest and most adventuresome of them all, with many surprising modulations.

### BARTÓK SUITE FOR PIANO, OP. 14 (1916)

By the outbreak of World War I in 1914, Bartók (with occasional help from his colleague Zoltan Kodaly) had collected over 8000 folk songs from rural villages in Central and Eastern Europe and Arabic lands. During the war Bartók synthesized this material, and his new immersion in the complex rhythms and often dissonant modal harmonies of his folk music collections radically changes his style. The first large-scale works reflecting this are tonight's Piano Suite (1916), the ballet *Wooden Prince* (1917), and *String Quartet no. 2* (1917).

The Piano Suite avoids the use of any authentic folk melodies, but the folk-influenced style dominates every part of the suite. The main two-bar 'theme' of the opening movement is a delightful dance-like motive presented in light texture. It returns in varied form for the final section of the movement, framing a more dissonant and densely scored central section. Bartók's special penchant as one of the greatest 20th-century masters of counterpoint surfaces in the quick and powerful, staccato-driven *Scherzo* movement. He offers the inversion of the long, falling lines of the opening, followed by almost continual saturation of

smaller, staccato patterns.

A fast, 4-beat left-hand ostinato pattern propels the opening and closing sections of the *Allegro molto* 3rd movement, which Bartók said was influenced by Arabic music he heard in the Algerian city of Biska. And Bartók makes his greatest departure from the historical traditions of the Suite in the finale. Instead of closing with a lively dance (a gigue or jig in the 18th century), Bartók offers a slow, contemplative and mildly dissonant *Sostenuto* movement. An anticipation of Bartók's later, more lyrical style of the 1930s nonetheless emerges.

### DEBUSSY

Despite various different starting dates, Debussy finished the final versions of tonight's three pieces in 1904. And this is not mere coincidence. He originally intended them to form a trilogy, under the title *Suite Bergamasque*. Of course, Debussy had already written a four-movement work with that title in 1890, so this scheme for the later trilogy was ultimately discarded.

Debussy wrote *Masques* ("Masks") in **A B A form**, with the "A" sections lightning quick and very demanding. The motivic work flies by so quickly, at times even a sense for the bar line and tonal center is obscured. The modal writing and quick tempo lend a truly atmospheric quality to the opening and closing sections. In true contrast, Debussy writes the slower "B" section in a gentle and lovely style. The whole-tone style lends further emphasis to the calm effect of the sweet tonal cadences.

*D'un cahier d'esquisses* ("From a notebook of sketches") may not have been intended as an independent work. Debussy appears to have begun it as sketchbook material for his symphonic poem *La Mer*, yet another work finished in 1905. Pianist Alan Murray writes that "the work is quite ethereal and quite original." Throughout Debussy maintains a calm and peaceful mood. It constitutes the perfect slow interlude in his projected trilogy between the two lively and challenging outer movements.

Debussy wrote or revised much of the outer movements (*Masques* and *L'isle Joyeuse*) on the Channel Island of Jersey, planting the original idea of the trilogy. He undertook a month-long sojourn there in 1904 with the woman who became his second wife, Emma Bardac. Given the circumstances, is it mere coincidence that *L'isle Joyeuse* matches its title – one of the most joyous pieces Debussy wrote? It's also one of the most fiendishly difficult. Three main themes follow the trills of the introduction and form the "A" section of the piece. His central "B" section once again provides contrast,