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PRESENTS

LUÍS MEIRELES

Flute

and

MARIA JOSÉ SOUZA GUEDES

Piano

Music Recital Hall

April 21, 2017

7:30 pm

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

Piano Tuning by Steinway Concert Piano Technician Thomas Lowell

2016-2017 SOU Tutunov Piano Series

May 12, 2017: Tutunov Season Finale

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Biographies

The duet formed by the flutist **Luís Meireles** and the pianist **Maria José Souza Guedes** has been in permanent musical activity since its debut in 1996.

Their latest CD “Late Romantic” containing works by Widor, Pierné and R. Strauss was released in Decembre 2008, and it got wonderful reviews in some flute magazines, such as Pan (England), Fluit (Holland), Floete Aktuell (Germany) and Flauta y Musica (Spain).

Beyond “Late Romantic”, the Meireles/Souza Guedes duet recorded another 3 CDs, including masterpieces by Schubert, César Franck, Poulenc, Beethoven, Donizetti, Reinecke, Enesco, Franck Martin, Fauré and Prokofiev. This CDs won very good reviews and were broadcasted by different Radios in several countries.

Meireles/ Souza Guedes gave over 200 concerts in 26 different countries – Portugal (including Azores and Madera), Spain (including Gran Canaria), Sweden, Poland, Rumania, France, Italy (including Sardinia and Sicily), Austria, Switzerland, Belgium, Germany, Finland, Norway, Czech Republic, Slovakia, Hungary, Macedonia, Greece, Russia (including Siberia), Slovenia, Croatia, Serbia, Montenegro, USA (Oregon and North California), Singapore and Cuba.

They also recorded for the Portuguese National Radio Broadcast, (RDP and RTP), for the Macedonian Television (Greece), for the Bartók Radio Broadcast (Budapest), Khanty-Mansiisk Television (Siberia), Slovenian National Radio and Novi Sad National Radio.

In 2009 they played Fernando C. Lapa’s double concerto for flute, piano and string orchestra, with the Oporto National Orchestra under the conducting of Andrew Grams.

Several well-known Portuguese composers dedicated works to them, that were played as world premieres.

As a Duet, they heard the musical advice of famous artists such as Sequeira Costa, Maria João Pires, Augustin Dumay, Aurèle Nicolet, Patrick Gallois, Istvan Matuz, Jean Ferrandis and Maxence Larrieu, among others.

Luís Meireles and Maria José Souza Guedes are both professors at the Oporto Music Conservatoire.

Recitative passages prevail in the opening section of the highly original Moderato slow movement. A more lyrical, introspective violin theme dominates the middle section, before the final section draws upon the opening theme of the first movement. He closes with a lively Rondo movement featuring a 35-bar canon for the refrain theme. One of the episodes draws extensively upon the introspective theme of the 3rd movement before an animated coda closes this marvelous work.

Franck finished the composition in three weeks during the summer of 1886. He ended up dedicating it as a wedding gift to the prominent young violinist Eugene Ysaye - who performed it after one rehearsal on his wedding day in September. It remains one of Franck’s most popular compositions and a staple in the violin repertoire. It is so beloved “as to lead to criminal behavior; other instrumentalists, especially cellists and flutists, are always stealing it for their own” (program notes written for violinist Martin Beaver).

Program notes by Ed Wight

***The generosity of eight committed, music-loving couples
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neighboring peoples.” By World War I, they had collected over 8000 songs. Bartok arranged this collection of “15 Hungarian Peasant Songs” during the war, keeping his own contributions to a minimum. Music critic Robert Cummings offers the following description:

“The first four of the songs use the same theme. All are melancholy in character...[although] the fourth is comparatively vigorous and muscular. No. 5, (the Scherzo) is playful and mischievous, offering needed contrast to the previous pieces. The following Ballade is powerful and ultimately tragic, and the longest of the 15 pieces in the set.

The seventh piece leads off the second part of the collection with a vigorous, colorful rendition of its attractive source melody. The next three pieces offer variants on this same theme, and no. 9 - lasting all of twelve seconds - has a colorful rollicking character. No. 11 is melancholy and passionate [with variants of it occurring in the next three pieces]. No. 12, marked Allegretto, is chipper and lively, while no. 13 is a very fast variant. The lively but agitated no. 14 presents yet another version of the theme. The last piece, the finale to the whole set, is based on a bagpipe melody and moves from the exotic to the frantic.”

FRANCK VIOLIN SONATA in A MAJOR (1886)

Cesar Franck came late to composition. He spent his early years attempting a career as a virtuoso pianist, then switched to organ at age 35. By the time won the organ position at the Paris Conservatory in 1871 his compositions also gained notoriety. In his later compositions “especially in the symphonic, chamber and keyboard works...he made one of the most distinguished contributions to the field by any French musician” (1988 Norton / Grove Encyclopedia).

Franck blended a rich and sophisticated harmonic palette with the cyclic procedures of Beethoven and Liszt, traits which dominate this late Violin Sonata. A lyrical and richly colored violin theme of great breadth dominates the opening Allegretto movement in abbreviated Sonata form. Franck writes a passionate Allegro movement in full Sonata form for the second movement.

Program

Variations op. 107 n. 3	L. v. Beethoven (1770 – 1827)
Variations op. 160	Franz Schubert (1797 - 1828)
Suite Paysanne Hongroise	Béla Bartók (1881 - 1945) Arr. Paul Arma

Intermission

Sonata in A Major	César Franck (1822-1890)
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Ars longa vita brevis

Program Notes by Ed Wight

BEETHOVEN TEN NATIONAL AIRS WITH VARIATIONS, OP. 107 (c.1818)

No. 3 “Folksong from Little Russia”

In Edinburgh, George Thomson was “a civil servant and a musical amateur who devoted much of his life to collecting national (and particularly Scottish) folksongs” (1980 New Grove Dictionary). He published many such sets, and first approached Beethoven in 1803 about a set of sonatas based on Scottish themes. Though nothing came of that, Thomson was persuasive and financially generous. By the time Beethoven finished this Op. 107 set in 1818, he had written 126 folksong arrangements of Scottish, Irish and Welsh songs for Thomson.

Thomson requested that the arrangements be kept simple enough for amateur performance. Throughout the entire Op. 107 set, Beethoven keeps that bargain for the melody instrument (flute or violin). But they often challenge the pianist, whose part usually dominates each tune. Beethoven produces a delightful set, and even the Vivace tempo for tonight’s G Major variations on a Ukrainian folksong fails to disrupt the jovial spirits that usually prevails in all the pieces from Op. 107. After a rival publisher commissioned Haydn to write 100 settings of Scottish songs years earlier, Thomson considered it a particular feather in his cap to publish so many arrangements by Beethoven.

SCHUBERT INTRODUCTION and VARIATIONS on TROCKNE BLUMEN, OP. 160 (1824)

In the 1820s, Schubert saw that “100 opuses of his music had been published... a rate unequalled by any of his Viennese contemporaries including Beethoven” (2001 New Grove Dictionary). Yet this involved primarily his lighter genres, the lieder and piano duets performed at his Schubertiades. Few if any of his symphonies, chamber music or piano sonatas saw publication. So imagine his satisfaction in 1824 when several prominent Viennese musicians approached him for chamber music commissions. Clarinetist Ferdinand Troyer requested the Octet in F Major. And Schubert wrote tonight’s ‘Trockne Blumen’ Variations for flutist Ferdinand

Bogner of the Vienna Conservatory.

Schubert’s special penchant for the continual merging of major and minor modes surfaces in tonight’s theme, which opens in E Minor and closes in E Major. That is quite rare for a theme incorporated in a variation set. But in this case it stems from his model, the *Trockne Blumen* (‘Withered flowers’) lied from his *Schone Mullerin* song cycle, which closes with a heartbreaking E Major epiphany.

He creates a wonderfully varied tapestry in this variation set, after an introduction sets the mood. The second variation of the 40-bar theme moves from a dramatic opening to a gently lyrical middle section and back again for the close. The third and sixth variations remain in E Major throughout. Schubert follows the most virtuosic and demanding challenges for the flute (Variation 5) with one of the most expressively simple passages in the piece to open Variation 6 – before it closes by breaking the thematic pattern with some sophisticated ‘beautiful new harmonies.’ Schubert sets his final variation in an Allegro tempo, which also features independent material for a lively close. And like so many of his major instrumental works, this variation set was not published until 1850 – long after his death in 1828.

BARTOK 15 HUNGARIAN PEASANT SONGS, SZ. 71 (1918)

The ‘Hungarian folk songs’ popularized in the 19th century by Liszt, Brahms, Berlioz and others mixed various styles together – urban art and popular song, gypsy band music and elements of folk song. Bartok and his gifted collaborator Zoltan Kodaly realized that authentic Hungarian folk song could be found only in the peasant villages, far removed from urban culture. They knew they were on to something when “Many Budapest musicians and music lovers could recognize nothing Hungarian in the authentic folk music that interested Bartok and Kodaly” (music historian William Austin).

Beginning in 1906 they began collecting folksongs in such locations. Bartok soon moved on to villages in Slovakia, Rumania and Serbia, stating that “it is impossible to understand Hungarian music without comparing it with the music of