

JONATHAN TAYLOR DE OLIVEIRA

PIANO

from the studio of Dr. Solungga Liu

CONNECTIONS

– PROGRAM –

Selections from *Prelúdios* Claudio Santoro
(1919-1989)

Prelúdio 1 – 1ª Série (1946)	Prelúdio 27 – Prelúdios Avulsos (1984)
Prelúdio 2 – 1ª Série (1946-47)	Prelúdio 28 – Prelúdios Avulsos (1984)
Prelúdio 3 – 1ª Série (1948)	Prelúdio 29 – Prelúdios Avulsos (1989)
Prelúdio 4 – 1ª Série (1948)	Prelúdio (1989)
Prelúdio 5 – 1ª Série (1950)	

Quatro Epígrafes (1948)..... Eunice Katunda
(1915-1990)

Elegy for Czesława Kwoka* (2021)..... Paulo Guicheney
(b. 1975)

– INTERMISSION –

Post-Modern Homages, Set I (1985-87)..... Stephen Hartke
(b. 1952)

I – Sonatina-Fantasia (1987)
II – Retumbante (1985)
III – Template (1985)

Estudo-Scherzo (1902)..... Henrique Oswald
(1852-1931)

Copacabana (2018)..... Delia Fischer
(b. 1964)

* Premiere

–Program Notes –

The works in this program are all connected by my Brazilian heritage. They show its influence on an American composer, the effects of World War II on Brazilian music, and the works of important Brazilian women composers. The first pieces in this recital are selections from **Prelúdios (Preludes - 1946-1989)**, by Claudio Santoro. The preludes were written throughout Santoro's career, which can be divided into three main phases. The first is a serialist phase (1946-1950), the result of studying with the German composer Hans-Joachim Koellreutter (who fled to Brazil due to World War II) and being part of the Brazilian avant-garde group *Grupo Música Viva* (the Living Music Group). He then denounced the movement for a nationalist aesthetic, only to return to serialism later in life. The preludes on this program provide a glimpse of the music written during his serialist phases.

Among the composers who learned twelve-tone technique from Koellreutter and participated in *Grupo Musica Viva* was Eunice Katunda. She had a traditional musical upbringing, having as one of her first piano teachers none other than Henrique Oswald's daughter, Mina Oswald. During her studies with Koellreutter, she wrote **Quatro Epígrafes (Four Epigraphs)**. However, when one of her former teachers, Camargo Guarnieri, wrote a public letter accusing *Grupo Música Viva* of writing elitist music, she decided to search for a more nationalist way of writing music.

Elegy for Czesława Kwoka, by Paulo Guicheney, is a reaction to the horrors of World War II. It was commissioned for this recital and was inspired by a picture of a fourteen-year-old Polish Catholic girl, Czesława Kwoka, who was killed at Auschwitz. According to the photographer, she was beaten before the picture was taken, simply for not understanding the instructions in German, resulting in a bruised lip and hastily dried tears.

While the first piece in Stephen Hartke's **Post-Modern Homages, Set I (1987)**, *Sonatina-Fantasia*, uses the opening of George Rochberg's first *String Quartet*, the second is inspired by the word *Retumbante*, from the Brazilian national anthem, and the third, uses Henrique Oswald's *Scherzo-Etude* in Bb minor as a *Template*. Hartke requests that the *Scherzo-Etude* be played after the third piece for full effect.

When I came across **Copacabana**, by Delia Fischer, I knew I had to play this piece. The fact that it is based on the *passinho* (the steps found in Brazilian funk), reminds me of the nationalist style which was being upheld by some and avoided by others at Santoro's and Katunda's time. Great staples of Brazilian music like Villa-Lobos, Guarnieri, and Mignone, have all used dance styles which are now outdated, such as the waltz and the tango. Why not use a current dance style in piano music instead? In this sense, I believe *Copacabana* brings the program back full circle, reuniting past and present, and completing the connections in this program.

Saturday, August 28, 2021
10 a.m.

Bryan Hall
Moore Musical Arts Center

This recital is presented to the Graduate College of Bowling Green State University in partial fulfillment of the requirements for the degree of
DOCTOR OF MUSICAL ARTS

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