

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

Friday, March 4 at 7:30 p.m.; Saturday, March 5 at 3:00 p.m.

The Morgenstern Trio presented by Chamber Music Concerts

Sunday, March 6 at 3:00 p.m.

Rogue Valley Symphonic Band

Tuesday, March 8 at 8:00 p.m.

One World Performance Series: Jose Gonzales and yMusic

Thursday, March 10 at 7:30 p.m.

SOU Wind Ensemble

Friday, March 11 at 7:30 p.m.

Tutunov Piano Series presents Hugues Leclère

Sunday, March 13 at 3:00 p.m.

SOU Chamber and Concert Choir

Saturday, March 19 at 3:00 p.m. and 7:30 p.m.

Jefferson State Choral Coalition concert

Friday, April 1 at 5:30 p.m.

Organ Concert, Bruce Neswick, American Guild of Organists

Saturday, April 2 at 7:00 p.m.

Christine Eggert and YSSO Strings Concert

Tuesday, April 5 at 7:30 p.m.

Third Coast Percussion Concert

**OREGON
CENTER FOR THE ARTS**

AT SOUTHERN OREGON UNIVERSITY

AN EVENING OF PIANO AND PERCUSSION

with

LEFT EDGE PERCUSSION

Bryan Jeffs, Artistic Director

featuring

Jordan Curcuruto, Joseph Howe,

Christine Eggert, Jodi French

Music at SOU

March 3, 2016 • 7:30 p.m.

SOU Music Recital Hall

For more info and tickets: 541-552-6348 and oca.sou.edu

Piano Tuning by Steinway Concert Piano Technician Thomas Lowell

PROGRAM NOTES

Sonata for Two Pianos and Percussion is arguably one of his most performed of Bartók's works, albeit one of the more difficult chamber works to put together. Both piano parts are highly virtuosic, demanding a lot of skill from the pianists. The percussionists are asked to act with an orchestral sensibility, highlighting melodic lines and keeping rhythmic structure. Bartók is forward-thinking, by elevating the percussion to the same level as the pianists in a way that was seldom done at the time.

The first movement is composed in a modified sonata form, with clearly marked introduction, exposition, development, recapitulation, and a coda. This movement is the longest of the three, containing the most musical material. The second movement is written in a ternary form and is an example of Bartók's eerie, dissonant night music. The third movement is in a type of rondo and finishes in a major key. The movement is introduced by the piano, answered by the xylophone and the timpani and continues as a light dance until the end where the piano parts fade away leaving a duet between the snare drum and cymbals. The American premiere was two years after its world premiere where Bartók and his wife played the piano parts.

Third Construction is the third of three percussion works written between 1939-1941 for an amateur percussion group John Cage and Lou Harrison created in Seattle, Washington. The piece consists of 24 sections and rotates with different rhythmic structures between the four players. Each percussionist works from a variety of instruments, including world instruments and found objects many of which were commonly used in Cage's works. The instruments with which Cage composed were used out of necessity, as Cage did not have much money or access to instruments. While the original musicians who performed the piece were not "trained" percussionists, the piece has become a standard by which future generations have modeled percussion chamber compositions. *Third Construction* was composed and dedicated to his wife Xenia Cage.

John Cage's influence wasn't limited to the United States; the Hungarian percussion ensemble, Amadinda Percussion Quartet, worked closely with Cage on other works. Hungarian composer, Aurél Holló, was similarly inspired by Cage and the rhythmic structures in his compositions, writing *beFORe JOHN*⁵ in a similar style. The *beFORe JOHN* series consists of nine works each showing the significance of specific numbers' philosophically and mathematically. Holló attempts to explore the abundance of different objects and experiences that surrounds us in this series. This particular piece contains many world music influences including Spanish flamenco guitar, Gypsy folk music, Peruvian cajon and Amadinda xylophone hocketing patterns for which the group is known.

"In these pieces we attempted to transform the world of percussion (a wide range of materials, extensive tools) into a "percussion cosmos" (understood order regularity)...The ars poetica of the composers of *beFORe JOHN* is: the noblest gem lets light pass through, the clearer it is, the more light it permits through but does not shine itself." - Aurél Holló

PROGRAM

Sonata for Two Pianos and Percussion (1937) Béla Bartók (1881-1945)

Christine Eggert and Jodi French, piano
Joseph Howe, timpani
Jordan Curcuruto, percussion

Intermission

Third Construction (1941)

John Cage (1912-1992)

*José/beFORe JOHN*⁵ (2000)

Aurél Holló (b. 1966)

Left Edge Percussion

Jared Brown, Jordan Curcuruto,
Joseph Howe, and Kevin Younker

Ars longa vita brevis