

explicitly stated and instead the composer asks for six groups of instruments; each of these groups consisting of either three metal, skin, or wood instruments. The performer is given freedom to choose the specific instruments and leaving the rhythmic structure the focus as opposed to the timbre. The score is written using graphic notation, meaning pictures are used to convey the music, not standardized notation. Psappha is written as dots upon a grid.

“Awed by her splendor
stars near the lovely
moon cover their own
bright faces
when she
is roundest and lights
earth with her silver”
- Sappho

Connaturality is an original composition of my own that explores poetry driven by a rhyme scheme, which provides its own internal rhythm. Each movement uses text from a Robert Frost poem; *A Minor Bird*, *Gathering Leaves*, and *Nothing Gold Can Stay*. I have always been drawn to the poetry of Robert Frost and the way he expresses his feelings about humanity by giving animals, plants, and natural occurrences anthropomorphic qualities. The music that I have written is meant only to enhance the reading of the poetry, not disrupt its flow.

....“*So there.*”
- Kurt Schwitters

BIOGRAPHY

Jordan Curcuruto is a percussionist specializing in contemporary solo and chamber percussion music, speaking percussion, world music, and popular music. She enjoys collaborating with composers on new pieces and within the last few years has participated in the premiere of Bryan Jeffs' *Contactual Constellations* at the 2014 Percussive Arts Society International Convention (PASIC), and the west coast premieres of John Luther Adam's *Inuksuit* (Ojai Music Festival) and Elliot Cole's *AMEN* (Northwest Percussion Festival). Jordan has performed with the Los Angeles Percussion Quartet and the Orange County Youth Symphony at the Walt Disney Concert Hall. She is an alumnus of the nief norf Summer Festival in both 2014-2015. Last summer, she presented a solo concert at the Inaugural Transplanted Roots Percussion Symposium, which included a world premiere of her own composition. She performed with the PASIC All-Star International Percussion Ensemble at PASIC 2015. She can be heard on the Southern Oregon University Percussion Ensembles' recently released CD, *Electric Rebel Poetry*, and on the Innova Recordings release, *30*, by Stanford University composer Mark Applebaum. She is a graduate of Chapman University, where she studied with Nick Terry and Justin DeHart. She is currently in her second year at the Oregon Center for the Arts at Southern Oregon University, where she is pursuing a Master of Music in Performance, studying with Dr. Terry Longshore.

This recital is presented in partial fulfillment of the requirements for the degree of Master of Music Performance.
This recital is under the direction of Dr. Terry Longshore.

OREGON CENTER FOR THE ARTS

AT SOUTHERN OREGON UNIVERSITY

Jordan Curcuruto

Graduate Percussion Recital

“*So there.*”

Music at SOU

April 30, 2016 ▪ 7:30 p.m.

SOU Music Recital Hall

PROGRAM NOTES

Ur Sonata. Kurt Schwitters was a Dadaist composer who was rejected by the Dadaists in Berlin during the 1930s, however this did not stop him from adopting Dadaist ideals. He created his own genre - Merz. "My aim is the total Merz art work, which combines all genres into an artistic unity."
-Kurt Schwitters....

The complexity of **Loops II** lies in the repeated figures, or loops, that highlight specific patterns. These patterns gradually emerge through repetitive phrases until they are fully realized, at which point they morph into another pattern. The opening figure returns often even with the perpetual transformation of the figures. Hurel writes that the sections act as studies in which the performer must have certain technical facility. For this reason, the piece was used for the Clermont-Ferrand International Vibraphone competition and is used as a standard piece for other international auditions.

....**Ur Sonata** uses nonsense words as poetry. Many performers, including Schwitters himself, recite the words as if they are written in a common language; words are recited with a German pronunciation....

Mirage. The definition of a mirage is an optical illusion caused by atmosphere conditions, especially the appearance of a sheet of water in a desert or on a hot road caused by refraction of light from the sky by heated air.

....*The words lend themselves to an internal rhythm that sounds as if it were in a poetic form. Schwitters has written he believes many interpretations are possible, as is the nature of printed music. He believed the correct reading of the piece requires imagination....*

Hypnotic Strains grew out of my ongoing collaboration with Vanessa Tomlinson and is scored for her favorite percussion set-up, a kind of "stand-up drumset." The piece presents a series of repetitive, "hypnotic" sound textures, which were also partly inspired by the ideas of futurist composer/ instrument-builder Luigi Russolo, and by the music of Edgard Varése and Iannis Xenakis.

The first part focuses on a stick bouncing technique, which produces an echoplex effect (I think of T.S. Eliot: "footfalls echo in the memory"), gradually building from a single layer to two and three layers of increasing momentum. New sounds and rhythmic speeds are interspersed and absorbed into the hypnotic soundscape.

The second part begins with a delicate and quick moving texture played on a unique assortment of small "junk" instruments. Eventually all the sounds are brought together in a multi-layered and dizzying finale.

- E.G.

Psappha comes from the Greek word Sappho who was a Greek poetess from the Island of Lesbos. Her poetry commonly focused on her own love and loss. The composition is powerful, intense, and physically demanding of the performer. The instrumentation is not

PROGRAM

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| Ur Sonata (1922-1932) prelude: first movement: | Kurt Schwitters (1887-1948) |
| Loops II (2001-2002) | Philippe Hurel (b. 1955) |
| Ur Sonata second movement: largo | |
| Mirage (1975) | Yasuo Sueyoshi (b. 1937) |
| Ur Sonata third movement: scherzo, trio, scherzo | |
| Hypnotic Strains (1998) | Erik Griswold (b. 1969) |
| Ur Sonata fourth movement: presto, variation, cadenza, finale | |
| Psappha (1987-1989) | Iannis Xenakis (1922-2001) |
| Connaturality (2015) | Jordan Curcuruto (b. 1992) |