

March Events



Tuesday March 6 at 7:30pm
OCA Music presents:
**Siskiyou Saxophone Orchestra
and Cascade Clarinet Consort**
Performing *In the Mood!*

Friday March 9 at 7:30pm
OCA Music presents:
Xuan He Recital

Sunday March 11 at 3pm
OCA Music presents:
Daylight Savings Guitar Recital

Thursday March 15 at 7:30pm
OCA Music presents:
SOU Wind Ensemble performing
From Posies to Trees: Celebrating
the music of John MacKey, Joel
Puckett, Michael Markowski and Percy
Grainger.



Friday March 16 at 7:30pm
OCA Music presents:
Michael Gordon's *Timber*
Performed by Left Edge Percussion,
directed by Terry Longshore, along with
a video experience by faculty artists
David Bithell and Cody Bustamante.

Monday March 19 at 7:30pm
OCA Music presents:
SOU Choirs Concert *My Soul is*
a Candle as part of the year long
Celebration of Singing



Friday March 23 at 7:30pm
Tutunov Piano Series presents:
Sergio Marchegiani & Marco
Schiavo

OREGON CENTER FOR THE ARTS

AT SOUTHERN OREGON UNIVERSITY

Music

presents

Expanse Ensemble
performing

Then and Now

February 24, 2018 • 7:30 pm

SOU Music Recital Hall

OREGON CENTER FOR THE ARTS
AT SOUTHERN OREGON UNIVERSITY

OCA.SOU.EDU
Box Office 541.552.6348 | @ocaatsou

Biographies, Cont'd



**SNOW
BIRDS**

**ROGUE VALLEY
SYMPHONIC BAND**

CONDUCTED BY STEVE KESSLER

SOU RECITAL HALL
SUNDAY, FEBRUARY 25TH
SHOW STARTS AT 3 PM

\$12 ADULT \$10 STUDENT \$8 SENIORS

www.roguevalleysymphonicband.org

Matt Goodrich resides in Seal Rock on the Oregon Coast. Originally from Syracuse, NY, he is a graduate of Oberlin College Conservatory, where he majored in piano performance with Julian Martin. He earned his DMA from the University of Washington under the direction of Dr. Robin McCabe. He holds a teaching certification from Alexander Technique International and is instructor of music at Oregon State University. His doctoral dissertation, *Ricardo Viñes and Les Apaches*, explored the life and talents of one of the twentieth century's most enigmatic performers. He continues to perform Viñes-related repertoire, including the multimedia presentation *A Charmed Rendezvous: Parisian Music for Two Pianos*. Goodrich was national finalist in the Music Teachers National Association (Young Artists division) and Young Keyboard Artist Association competitions. He has appeared as soloist with the Syracuse Symphony, University of Washington Symphony, UW Wind Ensemble, Victoria Festival Orchestra, and Seattle Thalia Symphony. In April he will perform Saint-Saëns's Piano Concerto No. 5 ("Egyptian") with the Willamette Valley Symphony. Frequently appearing with diverse performing groups such as Pacific Northwest Ballet, Auburn Symphony Chamber Series, Northwest Boychoir, and Lucia Neare's Theatrical Wonders, he spent 2016 on the road with the Broadway national tour of *If/Then* starring Idina Menzel. This year, he joins the Oregon Shakespeare Festival company for a fifth season.

Eric Retterer is an Alaskan-born percussionist with a passion for the collaborative arts and contemporary music. He is a founding member of the Soundmark Project and an alumnus of the Arizona Contemporary Music Ensemble, Open Score Ensemble, and Ensemble 64.8. He has served as a guest percussionist in *Crossing 32nd Street* and the Nief-Norf Project, and his performances across the United States and abroad have included events such as the Intermedia Festival, Piteå Percussion Repertoire Festival, Open Ears Festival, EcoSono Festival, Big Ears Festival, and PASIC. Eric received his B.M. and M.A. studying with Scott Deal and Morris Palter at the University of Alaska Fairbanks and is a doctoral candidate at Arizona State University under the guidance of J.B. Smith. Eric currently serves as the Director of Production for Nief-Norf and is the Term Instructor of Percussion at the University of Alaska Fairbanks.

Biographies

Jordan Curcuruto is a percussionist specializing in contemporary solo and chamber percussion music, speaking percussion, world music, and popular music. Recent appearances include the premieres of Danny Clay's *Playbook*, Bryan Jeff's *Contactual Constellations* and Michael Gordon's *Natural History* with the Britt Festival Orchestra, as well as the west coast premieres of Christopher Adler's *Zaum Box*, John Luther Adams' *Inuksuit* and Elliot Cole's *AMEN*. Jordan has performed with MondayEvening Concerts, Tuesdays at Monkspace, Los Angeles Percussion Quartet, Left Edge Percussion, and as a guest percussionist with the Orange County Youth Symphony at Walt Disney Concert Hall. She is an alumnus of the inaugural Eighth Blackbird Creative Lab, the Percussive Arts Society International Convention All-Star Ensemble, and a three-time alumnus of the Nief-Norf Summer Festival. Jordan was selected to perform a solo concert at the 2015 Transplanted Roots International Percussion Symposium in Montreal and composed a new solo work which she premiered at the 2017 New Music Gathering. She can be heard on the Southern Oregon University Percussion Ensemble's CD, *Electric Rebel Poetry*, and on the Innova record release, *30*, by Stanford University composer Mark Applebaum. Jordan earned her B.M. at Chapman University with Nick Terry and Justin DeHart, and her M.M. at the Oregon Center for the Arts at Southern Oregon University with Terry Longshore. She currently lives in Los Angeles, California, and is on faculty at Fullerton College.

Christine Eggert - Canadian pianist Christine Eggert debuted on CBC radio as a piano soloist at age 16, and she has since performed across Canada and internationally in the United States, Austria, and Ireland. Ms. Eggert holds a Masters from University of British Columbia, a Bachelor's of Music with Distinction from University of Alberta, an ARCT from Royal Conservatory of Toronto, and has completed collaborative piano studies at the Schubert Institute in Baden bei Wien, Austria, under the world's foremost lieder specialists, including Rudolf Jansen, Elly Ameling, and Julius Drake. In 2014 Christine joined the Oregon Center for the Arts at Southern Oregon University as Artist Faculty in the music department, where she teaches core theory and history, as well as teaching piano and directing the Concert Choir. Christine frequently tours as a collaborative pianist. Recent engagements include concerts with the Emerson String Quartet's founding cellist, Eric Wilson, and former Dallas Brass trumpeter Dan Kocurek. She is also a highly sought-after teacher and maintains an active private studio in the Rogue Valley.

Program

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

Assai lento–allegro molto

Lento, ma non troppo

Allegro non troppo

Intermission

Pari intervallo

Arvo Pärt (1935-)

Walkman Antiquarian

Thomas Meadowcroft (1972-)

Ars longa vita brevis

Program Notes

Béla Bartók presented the *Sonata for Two Pianos and Percussion* in 1938 in Basel, Switzerland, to great acclaim. Despite the political tumult of the time, he composed prolifically during these years. Previous positive reception for his *Music for Strings, Percussion, and Celesta*, created for the Basel Chamber Orchestra, led to another commission. For this, Bartók developed a long-percolating idea of a work for percussion and piano, a natural outgrowth of the composer's deployment of piano as an inherently percussive instrument and of percussion for novel sonic coloration in addition to its traditional rhythmic purposes. One piano became two as the composer considered the balance with a whole world of timbres in the percussion instruments. The sonata was likely intended as a showcase for the composer—a formidable pianist—and his wife (and former student) Ditta Pásztory, who made her public debut at the premiere. They later performed the work in Carnegie Hall in the form of a concerto for two pianos and orchestra.

Bartók's works feature some of the most eclectic and evolutionary compositional techniques of all time, a unique composite of his systematic exploration of authentic Hungarian folk music, exposure to all manner of 20th-century innovations through his concertizing and musical travels, and integration of historical counterpoint and forms. These are synthesized in this monumental work comprising three distinct movements. The substantial first movement begins with a winding, unnerving introduction, which Bartók described as the formation of the cosmos out of formlessness and timelessness. This leads to the energetic drive of the movement proper, its two main themes followed by a motif later developed into a jazzy *fughetta*. The middle movement is a fluid piece, an exquisite example of Bartók's trademark "night music" that evokes nocturnal effects within a remarkable mist of sound wafting amid the somber song. The third movement is a jaunty, folkish, circuslike rondo. Its hearty primary melody employs a particularly Bartókian mode with sharped fourth and flatted seventh. The romp concludes mysteriously and quietly, as though the entire sonata evaporates rather than ends.

According to the classical music information compiler/enumerator site Bachtrack, for every year of the current decade, Estonian composer Arvo Pärt has been the most performed living composer in the world. His unique

Program Notes, cont'd

compositional technique is known as *tintinnabuli*, a kind of "mystical minimalism" featuring tonic triad arpeggiation melded with stepwise motion, all usually unfurling in a meditative tempo. Composed in 1976 in tribute to a recently deceased friend, *Pari intervallo* exemplifies this style. Pärt composed the piece without fixed instrumentation, later creating several versions for various combinations. Two parts create a bell-like atmosphere from the E-flat minor triad, while the other two unfold a melody in parallel thirds. To Pärt, the interplay of all the voices corresponds to transformative spiritual ideals. The piece offers a welcome stillness and serenity, in the world and life at large, and specifically on this program between the two charged works bookending it.

In his music, Australian-born, Berlin-based composer Thomas Meadowcroft frequently explores the relationship among performance and improvisation, acoustic instruments and electronics. The *New York Times* has described his music as "dreamy post-rock." *Walkman Antiquarian* is a diverting, often-rollicking piece that pits piano and an imaginative battery of percussion against a keyboard sampler. As with compositions dating back to Davidovsky's now 50+-year-old *Synchronisms*, the work combines live instruments with prerecorded electronically generated sounds, showcasing the interaction of live musicians with myriad electronic textures and timbres. In its signature distribution of sounds via five speakers throughout the ensemble, the piece invites a certain flexibility in the performance moment even while the electronica dictate to the musicians how and when to respond. As the work progresses, we experience an almost-profligate array of technologies and their imposition on the making and experiencing of music, with thought-provoking implications for the performers and audience alike. Commissioned by the ensemble Yarn/Wire, *Walkman Antiquarian* was premiered in 2013 at ISSUE Project Room in Brooklyn, NY.

To Purchase Tickets to a future performance

visit oca.sou.edu

or call the OCA Box Office

541.552.6348 Mon - Fri 12:30pm-5:30pm

during the academic year