

UNIVERSITY OF  
**R**Redlands  
SCHOOL OF MUSIC

**GREEN ORANGE COMPOSITION RECITAL**

Featuring students from the studios of  
Dr. Andre Myers & Dr. Anthony Suter

Sunday, November 21, 2021 - 8 p.m.  
MEMORIAL CHAPEL

Little Bird of Song Mena Williams  
(b. 2002)

Christian Hillis, flute

Controlled Chaos Nick Slaughter  
(b. 2000)

Jace Elliot, violin

The Patriot Zachary Martin  
(b. 2003)

Charlotte Ford, flute

Salve Regina, for 8-part Chorus Madeline Schmid  
(b. 2002)

Anna Caplan and Bailey Cabrera, soprano  
Jillian Axel and Macy Ritchie, alto  
Nick Ahmet and Jackson Keene, tenor  
Timothy Cunningham and Anthony Lauro, bass  
Jamison Stevens, conductor

Chorale and Fanfare Noah Parady  
(b. 2000)  
I. Chorale

Sarah Rodnick, Sydney Horst, Jezreel Sanchez,  
Brett Logbeck, and Gloria Aranda, horn

Insentient

Kim Tran  
(b. 2000)

Jair Lopez, flute  
Emma Sandbothe, violin  
Jace Elliot, viola  
Abigail Rodriguez, cello  
Avelyn Kwo, piano  
Jamison Stevens, conductor

SERINIRES

Timothy Cunningham  
(b. 1999)

Text by James Russell Lowell

Dora Ridgeway, mezzo-soprano  
Olivia Vara, euphonium  
Hanako Duffie, piano

Fourteen Fears: A Suite for Piano with Optional Spoken Text

I. The Eye  
III. The Corruption  
IV. The Lonely  
VII. The Stranger  
X. The Dark  
XI. The Desolation  
XIII. The Vast

Nick Slaughter  
(b. 2000)

Nick Slaughter, piano

To Sleep

Michael Staff  
(b. 1993)

Anna Caplan, mezzo-soprano  
Hanako Duffie, piano

En Paradiso

Timothy Cunningham  
(b. 1999)

Text from Traditional Greek Orthodox Hymn  
Daniela Gonzalez and Anna Caplan, soprano  
Bailey Sako and Jillian Axel, alto  
Maddie Schmid and Peter Tupou, tenor  
Anthony Lauro and Connor Licharz, bass  
Jamison Stevens, conductor

## PROGRAM NOTES

Little Bird of Song

Mena Williams

*Little Bird of Song* is a very expressive and song-like piece meant to mimic the motifs of songbirds heard in nature. The piece is similar to that of a conversation between two birds. One bird is singing fast and light while the other is soft and sweet, creating a beautiful short song with their contrasting textures.

Controlled Chaos

Nick Slaughter

Imagine you have a twelve-sided die: a dodecahedron of possibility, with an equal chance of landing on a given side. You roll that die and it gives you a random number from 1 to 12. You write that number down and you roll again, and again, and again. Soon you have a string of randomly generated values. Those values translate easily into notes if you assign each value to a pitch in 12-tone harmony. For example, 12 would be C, 1 would be C#, etc. You may be able to tell where this not-so-hypothetical is going. This is the process of randomly generating the pitches I used to create the piece *Controlled Chaos*. I gave myself the compositional challenge of taking a series of randomly generated pitches and using them in the exact order I rolled them in to create music. There are some passages where I got lucky and wound up with pitches that sound pleasing when played together, and there are some passages that are a bit more jarring. In addition, this piece gives the performer artistic liberty with the tempo and phrasing, so an aspect of the performance is intentionally left out of the composer's control. There is chaos regarding the input of the piece (with a randomly generated series of notes), and chaos regarding the output (with a free expression given to the violinist). The "control" comes from everything in the middle: dynamics, articulation, form, approximate rhythm, and other elements have been carefully moderated in the compositional process. I am delighted to present this work which treads the line between the Apollonian and the Dionysian; strict and free; control and chaos.

The Patriot

Zachary Martin

Zachary Martin is a freshman composer at the University of Redlands having his debut at the Green Orange Concert. *The Patriot* is a march for flute, adapted from sequences in *The Patriot*.

*Salve Regina, for 8-part Chorus*, is a setting of a Marian Hymn, sung traditionally at Compline from the Saturday before Trinity Sunday until the Friday before the first Sunday of Advent. The translation of the text is as follows:

O, holy Queen, Mother of Mercy,  
Hail our life, our sweetness and our hope.  
To thee do we cry,  
Poor banished children of Eve;  
To thee do we send up our sighs,  
Mourning and weeping in this valley of tears.  
Turn then, most gracious advocate,  
Thine eyes of mercy toward us;  
And after this our exile,  
Show unto us the blessed fruit of thy womb, Jesus.  
O clement, O loving,  
O sweet Virgin Mary.  
Amen.

## Chorale and Fanfare

Noah Parady

*Chorale and Fanfare* was the product of a favor I made to my good friend Sydney Horst, who is an incredible horn player, to write a work for her junior recital. I began writing the work out of my wanting for a better and more complex horn literature and repertoire which, after much digging on the internet, I was unable to find. Both movements are scored for five French horns and all of them are asked to play quite challenging parts. I wanted to come up with something that took the conventions of the horn as an instrument and expand upon its ability to showcase its incredible virtuosity and color.

The work is divided into two movements. The first, “Chorale” is a standard chorale which is the ‘bread and butter’ of the French horn sound. The moving legato lines of the five horns together allow for a complex use of color and harmony which I used to its fullest potential. I was specifically inspired to write this movement after listening to the first movement of Strauss’ first horn concerto (that of which is iconic to any horn player) who’s beautiful and glorious melodic and virtuosic music rang in my head

for many weeks during the writing process. The second, “Fanfare” is not a completely typical fanfare. Although it has elements of the ‘fanfare’ sound, I wanted to showcase the horn’s power. I needed a counterbalance to the slower and more subdued first movement and this was my solution. Like the first movement, this movement is roughly inspired by the third movement of Strauss’ first horn concerto. For this movement, the music is more abstractly inspired by Strauss’ work but in some ways, led to the creation of the two movements altogether. Both challenging and complex in their own way, I felt very honored to have been asked to work on a project like this and am grateful for all of the support I have had along the way whilst working on it.

Insentient

Kim Tran

This piece was written for an animated short of the same name, depicting an artist being consumed by his own creation. This is represented in the music through a gradual deterioration of rhythms and notes, of what we traditionally recognize as music.

SERINIRES

Timothy Cunningham, Text by James Russell Lowell

*SERINIRES* was commissioned by Dora Ridgeway and Olivia Vara for their senior recitals. The piece—both in performance and conception—began with a single melodic motif comprised of five pitches, which, when reflected about G, is itself backwards. This sense of symmetry inspired many other aspects regarding the piece’s form and musical material, along with the theatrical nature of the piece—a mystical siren, luring a sailor to shore. The work begins and ends in the breath of the Euphonium player—initially representing the sounds of the ocean. As the mezzo sings her siren song, the swelling piano part grows more forceful as the waves grow higher, the euphonium’s call intensifies, and finally, the sailor crashes into the shore. The waves immediately calm, and the music gradually fades away, until all that can be heard is the sailor’s final breath.

Fourteen Fears: A Suite for Piano with Optional Spoken Text

Nick Slaughter

In the fictional horror podcast “The Magnus Archives” (written by Jonathan Sims, produced by RustyQuill), researchers at the London Magnus Institute are tasked with archiving various reports of encounters with the paranormal and supernatural. Without revealing too much of the plot, the series slowly

introduces 14 powerful entities that torment the characters in its setting, each corresponding to a different, broadly defined, set of fears and phobias. This suite is based on those fears, with each movement corresponding to a different type of “fear entity.” Some of these movements may induce feelings of discomfort, anxiety, revulsion, or—well—fear. You’ve been warned. Below is a list of the movements and the related set of fears (let these serve as trigger warnings):

**The Eye**—fear of being watched, having one’s secrets exposed, and learning too much.

**The Buried**—fear of tight spaces, suffocation, and being otherwise trapped.

**The Corruption**—fear of insects, disease, and anything else that invokes disgust.

**The Lonely**—fear of isolation, abandonment, and social disconnect.

**The Hunt**—fear of being chased or hunted.

**The Flesh**—fear of one’s body being changed, destroyed, mutilated, or consumed.

**The Stranger**—fear of the uncanny and unfamiliar, that something is “off”.

**The Slaughter**—fear of violence and war.

**The Spiral**—fear of madness, gaslighting, and not being able to trust one’s own mind.

**The Dark**—fear of the dark and the unknown.

**The Desolation**—fear of pain (physical or emotional), destruction, and fire.

**The Web**—fear of being controlled or manipulated and losing free will.

**The Vast**—fear of big open spaces, falling, and our own insignificance in the universe.

**The End**—fear of death and the fact that nothing is permanent.

To Sleep

Michael Staff

*To Sleep* is an art song which uses the poem of the same title, written by John Keats. It is a haunting sonnet in which the poet longs for the calmness of sleep as opposed to the challenges confronted by being awake. The tension between these two states of consciousness is a device used throughout the poem. The different experiences of consciousness and unconsciousness are also juxtaposed. Further, sleep is a metaphor for death, a state of rest from the horrid realities of wakefulness. This analog is both hinted at and

explicitly evoked as a state of pleasure and joy.

En Paradiso

Timothy Cunningham  
Text from Traditional Greek Orthodox Hymn

*En Paradiso* is a still, yet emotionally-charged work that is written in celebration of the life of my Yaya, Georgia Anasis, upon her passing last fall. The text is taken from my favorite stanza in the Greek Orthodox memorial service:

*Blessed are You, O Lord, teach me Your commandments. Give rest, O God, to Your servant, and place her in Paradise where the choirs of the Saints and the righteous, O Lord, will shine as the stars of heaven. To Your departed servant give rest, O Lord, overlooking all her offenses. Glory to the Father and the Son and the Holy Spirit.*

As expressed in the text, the main theme of this piece is hope, and an earnest plea for the comfort and rest of the soul of the departed. Because of the source of the text, and its connection to my grandmother's faith, much of the musical material is inspired and derived from Orthodoxy, whether that be directly from the musical tradition of Byzantine chant, through aesthetic principles in Greek iconography, or, more abstractly, by the teachings, beliefs, and religious practices of the Greek Orthodox Church. As such, there is a certain theology in the way that the musical elements interact with and amplify this specific text, and more broadly, the cultural understanding of death in which the text operates.

The destabilization of tonal center—achieved by a series of tonal shifts, and further enhanced by denying the bass the root of each chord—represents the struggle of the soul as it tries to find its way to Paradise, ultimately reaching a moment of climactic clarity when the soul “[shines] as the stars of heaven.” Throughout the piece, a disjoint oscillating figure, comprised of two configurations of the same chord, is used to provide a sense of comfort, as if the soul of the departed is being gently rocked back-and-forth to their final rest, accompanied by a tender lullaby sung by “the choirs of the Saints.”

# UNIVERSITY OF REDLANDS SCHOOL OF MUSIC

## LAND ACKNOWLEDGEMENT

We are gathered on the land of the Serrano and Cahuilla peoples, and we acknowledge the important contributions of this community, their elders both past and present, as well as future generations. The University of Redlands School of Music is committed to continuing to learn about the land we inhabit, the people who have been displaced from this land, and building community with its original caretakers.

## UPCOMING SPECIAL SCHOOL OF MUSIC EVENTS

### **The 74th Annual Feast of Lights**

Friday, December 3, 2021 at 7:30 p.m.  
Outside on the Memorial Chapel Steps

We're excited to bring back the 74th Anniversary of the Feast of Lights - in person and outdoors on the steps of Memorial Chapel for one night only - December 3, 2021 at 7:30 p.m. As tradition, the public is asked to bring non-perishable food items to the 74th Feast of Lights. The food will be collected by the Family Service Association of Redlands and distributed to low-income and homeless families in the community. Tickets are on sale and can be purchased at [www.redlands.edu/feastoflights](http://www.redlands.edu/feastoflights) or (909) 748-8116! \*\*\*

### **The Canadian Brass - In Concert**

Sunday, December 12, 2021 at 7:30 p.m.  
Memorial Chapel

The trademark musical polish of the Canadian Brass seems to shine even brighter during the holidays! This gold-standard brass quintet always delivers with arrangements that are clever, exciting, and fun. The program "Christmas Time is Here" will feature the beloved Vince Guaraldi music from *A Charlie Brown Christmas*, as well as mixing Baroque selections with many seasonal classics. This performance is family friendly. Tickets can be purchased at [www.redlands.edu/canadianbrass](http://www.redlands.edu/canadianbrass). \*\*\*

*\*\*\* The School of Music COVID-19 event safety protocols are available on each event's respective website. Be sure to review the guidelines prior to purchasing tickets. \*\*\**

**For a complete calendar of School of Music events visit**

[www.redlands.edu/music](http://www.redlands.edu/music)