



Green Orange Composition Recital

Students from the studios of
Dr. Andre Myers and Dr. Anthony Suter

Monday, April 1st, 2024 – 8 P.M.
FREDERICK LOEWE PERFORMANCE HALL

Icarus

Stone Ramirez (b. 2000)

Jazzy Robinson, violin
Eve Mavy, violin
Teran Hall, viola
Jared Worrell, cello

Greeny Grove

Ridge Hall (b. 2004)

Ridge Hall, cello
Lillybeth Banchon, flute
Jazzy Robinson, violin

Nostradamus

Mena Williams (b. 2002)

Christopher Figueroa, flute
Kayla DeGuzman, oboe
Derrick Williams, clarinet
Ryan Vickrey, french horn
Jonathan Stehney, bassoon

Auroras Over the Basin

Wylie Harris (b. 1998)

Hannah Gaugush, trumpet
Denny Duran-Flores, trumpet
Jezreel Sanchez, french horn
Timothy Ruzon, trombone
Diego Williams, tuba

Donde Vayas Tú

Anyssa Peñaloza (b. 2004)

Rowan Glover, alto saxophone
Jezreel Sanchez, electric bass
Kaitlin Schaubmayer, percussion
Emily Dominguez, percussion
Emma Boyd, percussion

Will of the Hero	Madelyn Olsen, saxophone	Ridge Hall (b. 2004)
Veiled Life	Kayla DeGuzman, oboe	Lillybeth Banchon (b. 2005)
Prelude to <i>The Tragedy of Justine Moritz</i>	Derrick Williams, clarinet Jonathan Stehney, bassoon Kaitlin Schaubmayer, percussion Michael Staff, piano Priscilla Ibarra, violin Benjamin Dement, cello Madeline Schmid, conductor	Michael Staff (b. 1983)
When the Sun Dimmed	Sol Huang, violin Wylie Harris, piano	Benjamin Dement (b. 1997)
If You Only Knew	Emma Lindemann, piano Jezreel Sanchez, french horn	Imani Kyami (b. 2004)
Steel	Alejandro Ruiz, piano	Stone Ramirez (b. 2000)
Nocturne in G-Flat Major: Self Acceptance	Ethan Hebel, piano	Ethan Hebel (b. 2004)
Ballade for Solo Piano	Michael Staff, piano	Michael Staff (b. 1983)
On My Own	Mena Williams, piano Jay Harris, clarinet DJ Frazier, clarinet Derrick Williams, bass clarinet Jared Worrell, cello Teran Hall, viola Kayla Rios, flute Crystal Raghunanan, soprano Jazmine Tanzy, soprano	Imani Kyami (b. 2004) Mena Williams (b. 2002)

PROGRAM NOTES

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Icarus – This piece tells the story of the legendary myth of Icarus from ancient Greece—the hero who was able to fly among the clouds, but lacked caution and caused his own failure. This piece is separated into three distinct sections: flight, fall, and funeral. The first section of this piece portrays the title character beginning his flight, stumbling through the air as a bird might. The shaky melody in the first violin represents the unsteadiness of the character's abilities, leading to his eventual downfall. The second section of this piece picks up just as Icarus begins to spiral toward the ocean and certain death. The third section of this piece acts as a lament for the character. Although full of grief, this final section is not without some optimism; despite the fact that Icarus fell, he flew higher than anyone had before. —*Stone Ramirez*

Greeny Grove – When I was writing this piece in Watchorn Hall, Juliana Williams (Awesome Guitar Musician) approached me. She noticed I was working with a few strumming techniques and gave me a few guitar picks and pointers. As weeks passed, the ideas that I gained from that night came to fruition in this work of mine: Hardcore Strumming and Friendship. Thank you, my professors, Lillybeth, Jazzy, and Juiliana, for giving a crazy man your time. In addition, this composition was inspired by "Bramble Blast" from *Super Smash Bros. Brawl*. —*Ridge Hall*

Nostradamus – Friend & SAI sister, Christopher Figueroa asked me during the semester of Fall 2023 to compose a wind quintet for them. Though this was an unpaid commission, I took on the project because it had dawned on me that I've never composed a wind quintet before. Though it was challenging at first to understand how to blend the timbres of the instruments together, I am content with how "Nostradamus" turned out. Though the piece is not fully inspired by the seer, Nostradamus, as I was composing the piece I noticed that it took the shape of a very foreboding motif. Almost like it was foreshadowing something. The events of what will happen are unclear but glimpses of the future break through the surface in obscure visions with one question on everyone's mind; what is to come? —*Mena Williams*

Auroras Over the Basin – I've always been fascinated by the Aurora Borealis and Aurora Australis, the northern and southern lights. How the waves dance and float like brushes of watercolors brought to life under the night sky, shifting through a rainbow spectrum. It appears eerily supernatural. Phenomena such as this is more fantastical than any firework or light show. What intrigues me further is the way in which these lights reflect in bodies of water such as a lake or an ocean. Not only do we see dancing

waves in the sky but on the water's surface as well. What results is a canvas made of atmosphere and sea illuminated with colorful light. This quintet illustrates this vibrant duet of hue and chroma, air and water. I'd like to thank Hannah, Denny, Jezreel, Timothy, and Diego for making this piece possible! –*Wylie Harris*

Donde Vayas Tú – "Donde Vayas Tú" translates to "Where you go". Change is something that causes fear due to the uncertainty behind what comes next. As some may crave change, others fear it because there is so much trust one has to have with the unknown of what comes next, that the possibility of things not going the way one hoped they would is a frightening outcome. The inspiration behind this piece is finding comfort in what change brings within one's life, instead of fearing for what's to come, embrace it to the fullest. I dedicate this piece to my friend Rowan, wherever you may go, no matter how hard it may get, there are people cheering for you always. –*Anyssa Peñaloza*

Will of the Hero – Music is quite hard to make, especially learning from fields one has never known before. My piece conveys both a hero's journey and my own journey of learning how to write for an instrument I've never touched before. Thank you, Dr. Suter and Dr. Myers, for your guidance and time in teaching me solo instrumental work. Madelyn, thank you for your patience, hard work, and cooperation in making this piece truly music. –*Ridge Hall*

Veiled Life – This is the first piece that I composed, and I enjoyed writing it so much. Much of what I composed portrays the emotions I felt while writing it. However, when I was working on this Oboe piece, I wanted to use the entire range of the instrument to portray moments of certainty and uncertainty. I wanted to create a beautiful and bittersweet piece that represented the story and journey of how many of us may feel when it comes to daily life and the challenges thrown at us. But, also how we all face these challenges that are shrouded in mystery, and still as humans we persevere. –*Lillybeth Banchon*

Prelude to *The Tragedy of Justine Moritz* – The story of Frankenstein is usually thought of from the perspective of Victor Frankenstein, focusing on the relationship between him and his creature. This chamber opera, written for Pierrot ensemble, is the story of Frankenstein from the perspective of one of the minor characters. Justine Moritz, an orphan who is adopted by the Frankenstein family, was given the responsibility of caring for Victor's youngest brother William. Justine's character represents purity and innocence, a fact that makes her story all the more tragic. Frankenstein's creature, on a path of self discovery, and learning how to integrate into human civilization, strangles Victor's brother William, who is just a child. Justine, while searching for William, finds his corpse by a stream. The creature then frames Justine for William's murder, eventually leading to her public execution by hanging. The

instrumentation consists of bassoon, clarinet, violin, cello, percussion, and detuned piano. The tuning of the piano, along with the crystal glasses and extended techniques, represent the warped and twisted nature of the story, and these elements at a level of perversion to the otherwise traditional and pleasant musical elements. –*Michael Staff*

When the Sun Dimmed – This piece is dedicated to my Father, who survived a heart attack last year. It was a dark, scary time for my family. He would then be comatose for months afterwards, suspending us all in uncertainty and anguish. I remember when hearing the news, a cloud moved in front of the sun and my life literally and figuratively became darker. This piece is dedicated to the enduring love of my family and the gratefulness that I still have time to spend with my Dad. –*Benjamin Dement*

If You Only Knew – Telling someone how you feel is one of the most nerve-racking, adrenaline inducing experience we experience in life. You never know how someone feels or how they feel about you. But there's a saying, "Rejection is temporary while regret is forever." In this piece, the male lover portrayed in the horn is struggling with his feelings for a woman portrayed by the piano. The piece contains sections that move away from the main melody, expressing the protagonist's constant battle of "should I or shouldn't I." Eventually, he finds the courage to tell her how he feels and runs to her home to tell her. They call and response section between the horn and the piano portray the conversation they have until a single note from the horn represents the man confessing his love for her. After this the piano plays an interlude which represents her confessing her own love for him, she then soon becomes weary and weak as she falls into his arms and claims she is dying. Heartbroken that his love is dying but grateful he confessed to her, the piece concludes with the piano which represents his heart giving out, resulting in his own death. –*Imani Kyami*

Steel – Named after the brother of the composer, this piece is an homage to the idea of modern heroes. The opening section is filled with dissonance and diminished chords to give the feeling of being in a painfully cold snowstorm. The arpeggiated rolling chords represent the rolling gusts of wind while the recurring melodies are the taunting lashes of pain from the cold. The pain is then momentarily subdued by a ray of sunshine, a hint that perhaps there is salvation from the torment. But this hope passes as the clouds once again hide the sun. Once the storm gets too unbearable and it seems like all hope is lost, the clouds part, revealing the hero on the horizon. The hero brings with him warmth and strength which dissipates the frost from the storm. The cold tries to fight back but the hero attacks with full force and gains the upper hand, represented by the key change of the music. The area of cluster notes that sounds like the piano is being played with the musician's fist slamming on the keys is meant to show the extreme pride and happiness with which we cheer on our hero and savior. After the enemy is defeated, we are free to

walk the landscape once more, but this time knowing all is okay and we are safe. –*Stone Ramirez*

Nocturne in G-Flat Major: Self Acceptance – I wrote this piece so I could have a meditative, reflective experience while I played. In the world we live in, it's incredibly easy to get trapped into a cycle of responsibilities. We always have something to do, one thing to the next, and we often lose time to reflect as well as accept. I hope this piece will put you in a comfortable space to think, and remember: If we are enough for ourselves, we are enough. –*Ethan Hebel*

Ballade for Solo Piano – The ballade as a form, arose during the romantic period as a means of contrasting extremes on the emotional spectrum. This ballade opens with an expansive theme to introduce the harmonic landscape of the peace, a theme, derived from music, which was composed during sleep. Peace continues to develop, introducing a mysterious, contrasting theme. The opening theme is re-introduced in a climactic reiteration at the end of the first section. This leads into a serene and romantic, third theme, which gradually wind down, returning to a darker atmosphere. However, instead of ending the peace, as might be expected from the repeated low D, the music turns into a percussive rhythm, gradually building to the coda, bringing back the opening theme in a dramatic display of virtuosity. The music continues to build in intensity, expressing itself through contrapuntal polyrhythms, eventually crashing down to a devastating and visceral final iteration of the thematic material. While deeply personal in nature, and influenced by numerous life experiences, I take the approach of Rachmaninoff, namely, that the listener should form their own interpretation of the music, and not be told by the composer, as to what the music represents. –*Michael Staff*

On My Own – The University strives for the inclusion of diverse composers and performers. This piece is performed by all of the students of the conservatory who are of African American decent, was composed by two African American student composers, as well as conducted by one of the African American composers. This kind of performance is the first of many to come to the University of Redlands. On My Own is a symbol of acknowledgment verses self-representation. In today's society, many believe that being acknowledged by others is the only way to self appreciation and representation. On My Own challenges those concepts and talks about strength and perseverance no matter how big the storm. As a second year college student slowing trying to find his way in the new world, I constantly struggle with creating the right path for myself despite all my negative thoughts and the people who seem to have made their goal to see me fail. I wrote the lyrics to remind myself that no matter what happens, nobody can tell me who or what I am. Musicians are said to be messengers of music. As an African American musician, this is my message. –*Imani Kyami*

UNIVERSITY OF REDLANDS CONSERVATORY 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 Conservatory 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.