



## GREEN ORANGE COMPOSITION RECITAL

Wednesday, December 9, 2020 - 4 p.m.  
RELEASE BROADCAST

Let's Dance on the Ruins of the Old World

Collin Tarr  
(b. 1998)

Duncan Tarr, electric bass  
Collin Tarr, electronics

Prelude No. 1

Jesse Lall  
(b. 1995)

Michael Staff, piano

There, Then Not

Jonah Chaffin  
(b. 1996)

Jonah Chaffin, narrator

Suite for Horn and Piano

- I. Name of Movement
- II. For Redlands
- III. Dance

Sydney Horst, horn  
Hanako Duffie, piano

From the Heart

Nicholas Slaughter  
(b. 2000)

Yuan-Ju Liu, violin  
Sixto Franco, viola  
John Rogler, cello  
Nicholas Slaughter, piano

Dialogues for flute and oboe  
Fregean Forces  
permutations  
Aporea

Michael Staff  
(b. 1993)

Christopher Figueroa, flute  
Gilbert Camacho, oboe

What the Night Sounds Like

Madeline Schmid  
(b. 2002)

Madeline Schmid, soprano and alto; electronics

To Be Human

Kevin Leevarinpanich  
(b. 1995)

Vincent Francis, viola  
Jake Quijada, cello  
Tha Htet, narration

A Futuristic Carnival

Janay Maisano  
(b. 1999)

Janay Maisano, electronics

A Prayer of the Lowly One

Jamison Stevens  
(b. 2000)

**PROGRAM NOTES**

Anna Caplan, soprano  
Hanako Duffie, piano

Let's Dance on the Ruins of the Old World

Collin Tarr

Fantasy Sonata

I. Vast, Lonely  
III. Menacing, Driving

Gilbert Camacho  
(b. 1999)

Jace Elliot, violin  
Ian Kaminski, violin

Prayer in Times of Illness

Timothy Cunningham  
(b. 1999)

Anna Caplan, Nicole Martin, Bailey Sako,  
Maddie Schmid, Armando Reyes, Jamison Stevens,  
Timothy Cunningham, Connor Licharz

Rebirth of the Phoenix

Alexia Benson  
(b. 1999)

Sara Andon, flute  
Mitsuko Morikawa, piano

"Let's dance on the ruins of the old world! Or, as the French anti-dam protestors whom I discovered the quote from would say, "Dansons sur les ruines du vieux monde!" This piece was written during the Coronavirus pandemic that began in 2020, and at a time when I had just moved in with my older brother, someone I had not lived with since 2013 when he had left for college. Now together again, and both having been musicians for some time, I decided to write a piece for both of us; him on electric bass, and myself on electronics. What does this have to do with French anti-dam protestors? I wrote this at a moment in time where rebellion was occurring across the country since the onset of the George Floyd Rebellion. This was a time when fear and excitement were so closely intermingled for me every day. A time when I believe it crucial for The People to look out into the world, acknowledge the destruction and corruption around them, and to fight back. This piece is not just about fighting dams or fighting fascists, and it is not just about processing the world around me through art. No, this piece is for us; for us all to dance upon the ruins of the old world as we collectively shape a better one for the future."

- Collin Tarr

Prelude No. 1

Jesse Lall

"Many great novels all have one thing in common: an introduction. It creates the scene, introduces characters, and creates challenges that the characters will encounter. Music has a similar approach with a prelude. A prelude sets the musical experience to the listener by introducing harmonies, a variation of the melodies, and prepares the listener for the main piece of music. It wasn't until the Romantic period when many composers wrote preludes with no "story" to follow. Eventually, these short introductions became very popular and are continued to be used today. This prelude will introduce you to a rhythmic pattern that is played in one hand and a contrasting line in the other. Eventually, the harmonic progression stops and starts again from the end going back towards the beginning. This reverse effect allows for great contrast, unpredictability, and creates a satisfying feeling when arriving back to the beginning."

- Jesse Lall

## There, Then Not

I'm not a master  
Nor am I a sailor  
But I sailed  
Fought fish  
Jumped deck.  
I've dumped bodies  
Of my men  
'Twas tuberculosis  
Thank God it didn't reach me  
Pray it doesn't  
It will  
There's no hope  
I've seen my men  
There, then not  
I know they won't be returning  
I know they won't be waiting at the gates  
But I'll get my turn  
And I know I'll be back home  
But I'm frozen stiff!  
Frost lay on my beard  
Icicles afrost nose  
Eyes cubed shut  
Face locked down  
And heart slowing  
Pulse fading  
Sound silence  
  
I know I'll be home  
Tomorrow  
Or some other year.

“Set to an original poem written by the composer about a nineteenth-century sea expedition gone wrong, the accompanying string quartet encapsulates the horrors faced by the narrator—the last of the living aboard his wrecked ship. The video features artwork and animations by Alicia Mutlu.”

- Jonah Chaffin

## Jonah Chaffin

## Suite for Horn and Piano

## Noah Parady

“*Suite for Horn and Piano* was a small suite that became a side project for me whilst working on some of my larger works. I started with the first movement of the work which happened to come to me one night. That night, I wrote the entire movement verbatim. From there I began to tackle the next two movements which I wanted to have completely different styles from the first movement. The second movement was my tribute to the school’s Alma Mater. This movement was conceived after hearing the clock tower above the chapel chime every day. The final movement was also created in a single session when the music appeared in front of me. The dance-like music was somewhat inspired by some of the traditional dance music I was listening to at the time. All in all, these three movements are formations of different points throughout the last year-and-a-half and tackle completely different styles which helped challenge me to explore these different types of writing.”

- Noah Parady

## From the Heart

## Nicholas Slaughter

“Speaking from the heart is not easy. When preparing a speech, one can meticulously craft each sentence in advance, but when you’re put on the spot, there’s no time to think. Public speaking was already difficult enough. However, as anxiety-inducing as this can be, it gives what you’re saying more honesty and openness, which a planned monologue sometimes lacks. This idea is what inspired my piece, *From the Heart*. It may not have the strongest structure, and there are some ideas that just go nowhere, but I can promise that it is sincere. It’s me. It’s *From the Heart*.

- Nicholas Slaughter

## Dialogues for flute and oboe

## Michael Staff

“Gottlob Frege theorized that language could be reduced to a formalized system called a ‘predicate calculus’ and thereby be demystified. This ambition, however, did not occur. Linguistic ambiguity prevailed, and Frege’s attempts to gain mastery over it ultimately failed. This is the subject matter of “Fregean Forces,” the opening movement of *Dialogues for flute and oboe*. Initial attempts to harmoniously unite two voices gradually reveal the futility of this pursuit. Frege’s linguistic torch was eventually passed on to Ludwig Wittgenstein, who initially had similar views to Frege. This was the inspiration behind his *Tractatus Logico-Philosophicus*. In his research, Wittgenstein observed that much of the complexity of linguistic

communication lies in the permutations of elements within it. In a process he referred to as ‘language games’, the interpretations of various terms and arguments are closely connected to which game each participant is engaging in, and the combinations of constituent parts result in various levels of understanding. In “permutations,” the second movement, the voices interact in their numerous iterations in an attempt to coalesce. As the music unfolds in dissonance, however, it becomes apparent that the voices are not likely to understand each other. “Aporea” is a term that Wittgenstein applied to the inexpressible. Many areas of thought simply cannot be reduced to language. This ultimate failure of verbal communication is the idea behind the third movement of Dialogues, expressing the concession by each voice to agree to disagree.”

- Michael Staff

### What the Night Sounds Like

Madeline Schmid

“Listen to this piece with your eyes closed. Picture something familiar, comfortable even: your bedroom, among your friends, wherever it is you feel most at home. Now, imagine this: something feels off, but you can’t exactly put your finger on what it is. Everything looks normal, but there’s a nagging voice in the back of your head telling you that something is wrong. You walk around that place you’ve put yourself in, trying to figure out exactly what’s bothering you, all while that unsettling feeling rises and rises until suddenly, you’re awake. You’ve been dreaming. Still, though, something feels wrong. As time goes on, you start to wonder if you were really dreaming in the first place. That feeling of unease is the essence of this piece. It was borne out of a dream, much like the one I’ve just described to you. The anxiety that disrupted every moment of the day even after I’d awoken. The human mind is a powerful thing. This is what it sounds like when it roams free in the shadows of the night.”

- Madeline Schmid

### To Be Human

Kevin Leevarinpanich

One does not teach the leaves to be green  
The stars do not learn how to light the night’s sky  
One does not ask flowers to bloom

### But Humans-

We must learn what it is to be...  
One is not born knowing how to stride  
A child must learn to love beautiful music  
Each person must understand death does come to us all

We must learn to love  
We must grasp what it is to truly forgive  
We have much to learn-  
Until our final breath

We must learn the one most complex task:  
Being human  
It is not a skill imbued by nature  
It is not innate or inherent

Being human is learned-  
A craft honed over lifetimes  
I look forward in my life at this daunting task  
And wonder how might I perfect this beautiful skill

“Inspired by the poem *To Be Human*, by Vincent Francis, the notion of learning how to be is contrasted between the lives of the natural world: the stars, the leaves, the flowers, and how, contrary to the lives of humans, the things we learn are not innate. The narrative of the poem is explored throughout the piece as the form unravels and slowly becomes more and more complex, similar to how a person is not a simple being. As the characteristics of human beings are explored, the music begins to take on these traits, displaying a range of emotions and actions with the narration bringing us to the end, posing us with the thought of how we may “Perfect the beautiful task” of being human.”

- Kevin Leevarinpanich

### A Futuristic Carnival

Janay Maisano

“*A Futuristic Carnival* is a short, atmospheric piece that I created with two things in mind: an old chord progression of mine and unique rhythmic synthesizers. With those two pieces, I was able to create a swirling, iridescent soundscape that is reminiscent of the music played by merry-go-rounds, but with a sci-fi aspect to it. The piece itself is simplistic in its creation, but complex in its results. I personally find the piece fascinating, and I hope others do too.”

- Janay Maisano

## A Prayer of the Lowly One

Jamison Stevens

Text adapted from Chapters Four, Five, and Six of the Book of Psalms

When I call, answer me, O my righteous God.

Lead me, Lord, in your righteousness. Clear the path ahead.  
Make a way of escape for me when I'm in distress.  
Show me favor, hear my prayer.  
Give us hope and be our strength.

Hear my words, hear my sighs.  
Listen to your children cry.  
O Jehovah, rescue me.  
Take my hand; comfort me.

If I call, will He come?  
Bringing light to take us home.  
Showing favor, hearing prayers,  
Giving hope, and being my righteous God.

"This piece is a simple, plaintive, and introspective work. It focuses on the deep connection one strives to have with God; one that is often difficult to forge, and even harder to maintain. In a time when extreme trials face not just individuals but communities and nations as a whole, it becomes far too easy to feel lost and ignored—forgotten by the Creator. As a God we refer to as "Father", we rightly expect more from Him, sometimes to the point of desperate anger. In the end, the only reconciliation we can find comes from observing the blessings of the past and hoping for the eventual return of such times. In other words, we have only faith."

- Jamison Stevens

## Fantasy Sonata

Gilbert Camacho

"I decided to title this work *Fantasy Sonata* because of the nature of its "like a sonata but not" form and ability to be open for interpretation by the listener. This is the listener's fantasy. Every movement tells a different story and the details of these stories are offered through the use of register, rhythms, melodies, harmonies, tempi, articulations, dynamics, and vibrato speed. Emotions and images are completely tied to one's own imagination

in this work.

For the second half of the title, the sonata-like form is seen through the layout of the three movements, each being a different tempo and containing a sort of development of a previously played idea as well as new ideas. It is not strictly a sonata, though, because of its tendency to bend the rules from what one would expect from the sonata form."

-Gilbert Camacho

## Prayer in Times of Illness

Timothy Cunningham

Text adapted from a Traditional Greek Orthodox Prayer

Receive me, O Lord,  
as I approach You, have mercy on me.  
Hear the voice of my prayer.  
Send your compassion, O Lord  
for the creation of your hands.  
O Mighty God,  
my savior and my strength,  
master of my life,  
deliver these your servants  
from all pain, sorrow, and distress.

For you alone, Lord,  
Have loving mercy to save us.  
Our God, to you we give glory.  
Father, Son, one God, and Holy Spirit,  
both now and forever.  
Hear my prayer.  
O Lord, hear my prayer.

"Over a million people have died from the novel coronavirus—250,000 in the United States alone. With so much death, anxiety, and distress come the need for restoration, comfort, and solace. *Prayer in Times of Illness* was written not only as an appeal to a higher power, for relief and mercy, but as an anthem to those we have lost. May God grant them peace, and may their memories be eternal."

- Timothy Cunningham

Rebirth of the Phoenix

Alexia Benson

*“Rebirth of the Phoenix* is a piece about transformation which leads to empowerment. The phoenix itself is a bird with feminine expression that is continuously reborn from the ashes of its former death. It is a symbol for female empowerment and a reminder to all that, regardless of your current situation, you can rise above your failures and grow to become the person you are meant to be. Fiery and explosive, the piece is driven by emotions and thoughts such as rage leading to hope, depression, and above all, self-actualization. The phoenix melody constantly transforms from the ashes of its former destruction, being reborn until it realizes its true potential. The numbers three and five are symbolic figures in the piece. While listening, I hope you consider the experiences in your life that have challenged you and shaped you to become the person you are.”

- Alexia Benson

**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.