

COMPOSITION STUDIO RECITAL:
 The Green Orange Concert Series

Anthony Suter, director

Sunday, November 20, 2016 - 8 p.m.
 FREDERICK LOEWE PERFORMANCE HALL

Green Pastures Are Before Me

Jesse Russell
 (b. 1997)

Helen Tait
 Annie Budash
 Katelyn Matson
 Kristine Llanderal
 Samuel Gerungan
 Roderick Flucas
 Tate Kinsella
 Anthony Hua
 Kevin Bellefeuille

Disaster Vignettes for Solo Piano

Ia. _____

Ib. Thunderstorm

Edmar Oliveira, piano

Manuel Perez
 (b. 1995)

Untitled for Solo Clarinet

Andrew McCulloch
 (b. 1996)

Jessica Ramos, clarinet

Flaunted Harp

Jesse Russell
 (b. 1997)

Gerardo Lopez, flute
 Katelin Heimrick, harp

Vulcan for Solo Clarinet

Jeremy Napier
 (b. 1998)

Matt Dearie, clarinet

Chiaroscuro (Part)

Geoffrey Halgas
 (b.1996)

Jake Ferntheil, trumpet
 Katrina Smith, trumpet
 Julia Broome-Robinson, trombone
 Joel Rangel, trombone

Your Childhood Sucked
 for Sax, Kazoo, and Toy Piano

Nicolai Gervasi-Monarrez
 (b. 1994)

Nicolai Gervasi-Monarrez
 Manuel Perez

Lullaby and a Dream for Saxophone Quartet and Congas

Alex Ehredt
 (b. 1994)

Nicolai Gervasi-Monarrez, soprano saxophone
 Grant Gardner, alto saxophone
 Alex Ehredt, tenor saxophone
 Manuel Perez, bari saxophone
 Kevin Bellefeuille, congas

PROGRAM NOTES

Green Pastures Are Before Me

Jesse Russell

Green Pastures Are Before Me is a piece for SATB Choir that was originally composed for Santiago High School in memory of Wayne Osburn, their past choral director. I wrote this piece about a year ago, but unfortunately, Santiago High School's choir was unable to perform this piece due to schedule conflicts. In saying that, this is the official premier of this choral piece. The text comes from Anna L. Waring's poem *In Heavenly Love Abiding*. Since this piece is an in memoriam for Wayne Osburn, the text was chosen because that was his favorite poem, one that he quoted regularly.

When contemplating a potential project for solo piano, a variety of forms rattled around in my head, with some more resonant than others. I have had a long-standing goal of writing a short series of piano vignettes reminiscent of the popular *Carnaval* by Robert Schumann; however, I was often dissuaded by both the brevity and content of these notable character pieces, so far removed from my own interests of the scientific, timbral, and experimental. In order to reconcile these differences while also pursuing my interest in expressing the scientific through the musical, I decided upon a slightly different structure and content: I would write three vignettes centered on natural phenomena, specifically thunderstorms, earthquakes, and tsunamis, whose primary character would be derived from notable extended techniques unique to the piano, while preceding each with a structural exploration of the various techniques used to bring these images to life. Essentially totaling six movements, each of the three vignette-pairs begins with an exploration of the techniques that set the timbral soundscape and color of the vignette, which is then followed by an application of these techniques in the painted portrayal of the brutally-indiscriminate wrath of nature, with hints of its pastoral beauty along the way.

The first of three vignette-pairs, “Thunderstorm” finds its voice through the use of muted strings and indiscriminately-pitched cluster chords. The first movement’s form is instructed by arrhythmic, uneven swells audible in a brooding, foreboding storm, with quick glimmers of lightning preceding each grumble. Each of these swells ultimately results in an unexpected echo-motive indicative of the spaciousness invoked by the resonance of sounding thunder. In making timbre the focal point of these explorations, multiple muting patterns and pressures are employed on a lone B-natural, shifting from the lone sound of mallet hits to resonant harmonics. Eventually this single note undergoes pitched and rhythmic expansion into a flurry of cluster chords that drive the movement into a mesh of timbres and rhythmic processes, resulting in one final echo that segues into a vignette riddled with flashes of lightening, the pitter-pater of rainfall, and rapturous thunder.

Flaunted Harp

Jesse Russell

Flaunted Harp, other than an anagram for “flute and harp,” is a one-minute piece for two gorgeous instruments. This piece uses a lot of hemiola, or a three against two pattern, and vice versa. This is to show the off balance of the instruments. The low register in the harp and the large range of the flute are meant to represent the flaunting personalities between the two instruments. They rarely end up on the same page, and their two very different styles create

this short duet.

Vulcan for Solo Clarinet

Jeremy Napier

Vulcan represents all I have come to be over my lifetime. As my first piece being played in such a professional manner, it serves as the backbone to all of my future works. Contemplating this major project, many ideas came to be, but only one resonated inside of me. Subconsciously, I wrote a piece that is “aggressive” as some put it, and upon innocent research I found that Vulcan is the Roman God of fire and is often depicted with a blacksmith’s hammer forging weapons of war. The name and meaning was too perfect to pass up because it resembles my piece perfectly. Hence, *Vulcan* reached its final form and it will be interesting to see how the piece goes from sight to sound.

Your Childhood Sucked
for Sax, Kazoo, and Toy Piano

Nicolai Gervasi-Monarrez

The idea for this piece came about in a discussion during one of my lessons. I was interested in incorporating non-instruments. We were playing around with some ideas and eventually, we settled on one involving toy instruments. It started as sort of a joke but quickly became an intriguing challenge for me. This piece requires two saxophonists. The first player plays the toy piano and blows into the saxophone, while the other saxophonist fingers the keys and plays the kazoo. The performance of this piece, both musically and theatrically, is meant to depict a struggle. Throughout the piece there is a constant opposition between the toy pianist and the saxophone/kazoo player. Each section is abruptly interrupted by the next until they hash it out in the middle. Eventually, the piano succumbs to the saxophone which then plays out its minimalist rhythmic theme to the end. Though I feel like it is representative of my own struggle, anyone who is human can relate to this performance in some way.

Lullaby and a Dream for Saxophone Quartet and Congas

Alex Ehredt

Lullaby and a Dream is a musical depiction of a young child drifting off to sleep and awakening in a dream world. In this world anything is possible and your wildest dreams can come true.