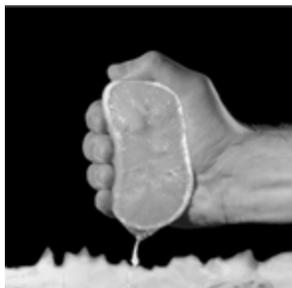


UNIVERSITY OF
RRedlands
 SCHOOL OF MUSIC

Composition Studio presents:
 THE GREEN ORANGE CONCERT



Anthony Suter & Mark Dancigers, directors

Friday, March 23, 2018 - 8 p.m.
 FREDERICK LOEWE PERFORMANCE HALL

Leviticus

Jonathan Kretchmer
 (b. 1999)

Gerardo Lopez, flute
 Brian Begg, oboe
 Isaiah Solares, clarinet
 Gabriel Piceno, bass clarinet
 Sean McJunkin, narrator

11am Car Meditation

Zoe Nina Andaya
 (b. 1999)

Alex Ehredt, alto sax
 Collin Tarr, percussion
 Geoffrey Halgas, trombone
 Gilbert Camacho, oboe
 Jonathan Heruty, trombone
 Jonathan Kretchmer, baritone sax
 Manuel Perez, tenor sax

Tonight, I Drown

Collin Tarr
 (b. 1998)

Tim Laguna, percussion I
 Taylor Brown, percussion II

A Budgie's Life

Janay Maisano
 (b. 1999)

Janay Maisano, piano

String Quartet

Jesse Russell
 (b. 1997)

I.
 II.

(K)issing (R)ita (S)ables

Nicolai Gervasi-Monarrez
 (b. 1994)

After the Evening

Alexia Benson
 (b. 1999)

Dance Suite for Trombone

Jonathan Kretchmer
 (b. 1999)

1. Waltz
2. Jazz Ballad
3. Sonata
4. Swing
5. Tango

Marcelo Aguinaga, trombone
 Jonathan Heruty, trombone
 Jonathan Kretchmer, piano

John, I Want a Divorce

Jonathan Heruty
 (b. 1998)

Jonathan Heruty, trombone
 Sarantos Studios, media

Protean

Jeremy Napier
 (b. 1998)

Jeremy Napier, guitar
 Jonathan Kretchmer, piano

Dreamland

Jesse Russell
(b. 1997)

PROGRAM NOTES FROM THE COMPOSERS

- I.
- II.
- III.

Austin Davis, conductor
Gerardo Lopez, piccolo
Coco Xu, flute
Matthew Dearie, clarinet
Berenice Martinez, bass clarinet
Nicolai Gervasi-Monarrez, soprano saxophone
Manuel Perez, baritone saxophone
Jake Ferntheil, trumpet
Matthew Richards, trumpet
Jonathan Heruty, horn
Michelle Reygoza, trombone
Ihab Hamideh, tenor trombone
Joel Rangel, bass trombone
Troy DeShazer, tuba
Kevin Bellefeuille, glockenspiel, vibraphone
Tate Kinsella, bass drum

Workers Union

Louis Andriessen
(1892-1981)

The University of Redlands Composition Studio
Assorted Instruments

Please join us on Wednesday, March 28th at 8 pm in the Memorial Chapel
to hear the premier of Alex Ehredt's Wind Ensemble piece,
Through Darkness Light Shall Break

Leviticus

Jonathan Kretchmer

My Jewish heritage is, and will always be, an important part of my life. Because of this, I wanted to attempt writing something in the Klezmer style. This was originally supposed to be a solo oboe piece, but developed into a larger ensemble as the piece went on. The name of the piece, *Leviticus*, is based off of what the Narrator reads, which are quotes from the Book of Leviticus. This book follows the tale of Moses, and these quotes, while not directly recanting Moses's life, hints at major facets of his life. During the piece, you will hear and see the performers stomp their feet, which is an allusion to Moses' staff, and the various ways in which he used it throughout the book of Leviticus.

11am Car Meditation

Zoe Nina Andaya

My FYS was Interpersonal Mindfulness, which was a class that was exclusive to Johnston freshmen. All students who applied to Johnston for their first year at the university were required to take this class. I personally enjoyed my time during this class, and my best memories of the class took place during the final few weeks of fall semester. All students had to complete a final project that represented the topics that were discussed during class. One of my favorite projects was conducted by a fellow acquaintance of mine, who took the whole class (or at least, the students who actually attend) out to the four-way stop that's towards the northwest end of the Holt dormitories. Her project introduced a new way of meditation: Car Meditation. This experiment is a reflection of my participation in Car Meditation. In this piece, I experiment with the dislocation and manipulation of sound by having the instrumentalists interact as if they themselves are the cars. Through stage direction and freedoms given to the instrumentalists, I attempt to imitate my experience: listening to the soft purrs of newer engines, the rambunctious clanks of the older ones, the amalgamation of sound as the cars pass by one another or the solitude of one or two cars passing through a peaceful intersection...

Tonight, I Drown

Collin Tarr

This piece was written for Tim Laguna in 2018 while attending the University of Redlands with him and is based off of his poem of the same title:

Tonight I Drown.

Choking on Ice Cold temptation and insecurity

I struggle to catch my breath.

With currents pushing and pulling, seemingly random,

I am one with Neptune.

Fluid, Changeable, chaotic, spontaneous, Irrational.

Calm.

Still.

Stuck.

Envious of linear thought and rationality, I struggle to catch my breath.

Earth grabs my arm, attempting to pull me from Neptune's grasp.

My skin cannot break through Neptune.

Tonight, I drown. - Tim Laguna

A Budgie's Life

Janay Maisano

Inspired by a Webcomic titled "A Budgie's Life" by Muffin Girl, and dedicated to my own budgie Hikari.

String Quartet

Jesse Russell

This *String Quartet* is separated into two movements. This first movement is meant to reflect and display not only a tense and release gesture, but also an extreme contrast of emotions and moods. It is supposed to make the listener feel uncomfortable at times, and at others make them feel content. The ending of this movement doesn't feel like an ending because the cello has much more to say. During the second movement, the theme of a call and response between the cello and viola is meant to display an aggravated debate. The various groupings of "5" and the "2 against 3" pattern throughout show the uneasiness and disagreement of all the parts together. It ends with all the parts finally becoming in sync and ending on a dramatic, yet respectful conclusion.

(K)issing (R)ita (S)ables

Nicolai Gervasi-Monarrez

A first kiss, a last kiss, a kiss only experienced in a dream. A kiss from a lover, or a loved one, a mother, a father, a daughter, a cousin, an uncle, a nephew, a squirrel. In the name of love, we live and we die. Honestly, this piece is whatever you want it to be. The title is for a special somebody. Happy birthday my love.

After the Evening

Alexia Benson

The dark and morbid qualities of this piece resemble the times of my past, those which I am sure others have experienced as well. When one is in a state of depression, there is a certain confusion towards reality and distortion towards the impediments one faces, those which are expressed through the metaphorical beings presented in this poem. I wish for all who have faced such dark times in their lives to be reassured in the sense that they are not alone, and that even though the music is a remembrance of the past, it only a reflection of what has been overcome and a reminder to others that there is still hope.

Dance Suite for Trombone

Jonathan Kretchmer

When I was 13, I wrote a short, and quite terrible, piece for strings. I recently looked back and listened through this whole piece. While the piece was still terrible, I found a motif in the third movement that really stuck with me. I realized that this motif would be perfect for trombone, and began working on a piece that would eventually become the first movement of this suite. From there, I kept working, and wrote four more short movements constructed from styles of dance music I love.

John, I Want a Divorce

Jonathan Heruty

If this project were ever to be realized fully enough to portray its essential idea, it should bring into focus that each of our own points of awareness creates an experience of the same world that is each seemingly so drastically different from another. In this movement, the compositional aspect exists only so far as to organize a few events. A scene that was recorded as it was improvised will play, and a trombonist will play along to some music in his head. When it's all over, each of us will simply have to make sense of it.

Stage 1:

This stage occurs after you have decided to sleep and your eyes are closed. During this stage, usually lasting between 1 and 10 minutes, you are lightly asleep and can quickly return to being fully awake. The beginning flute and piccolo tradeoff is your mind racing and thoughts flowing when initially try to sleep, and the forte entrance of the medium and lower brass represents when you first plunge into sleep. Your body's muscles are not inhibited yet, but your breathing slows down and your heartbeat steadies. A hypnic jerk can also occur sometimes like the sensation of falling. The introduction to the trumpet melody line and the drop out of the low brass indicate the parts of your body not being on the same page. The fortissimo when the low brass returns acts as a hypnic jerk, which immediately leads to the start of your heartbeat slowing back down. The back third of this movement is your body calming down more and more while getting ready to transition to Stage 2.

Stage 2:

Stage 2 happens after you have fallen asleep. During this stage, your heart rate continues to slow and your body temperature decreases. The opening fast and descending line is your heart rate beginning to decrease, as both your body and temperature sink. The offset trumpet lines with the aggressive interruptions are used to show an imbalance, one that highlights your mind's struggles. Your dreams take you on an adventure. Your body and muscles reduce their activity to prepare you to go into a deep sleep. It becomes harder to be woken up during this stage, and your brain begins to emit larger waves. The rhythmic, imitative quartet of saxophones and trumpets are used to show these waves, while the horns represent a constant force keeping you asleep. These first two stages are generally referred to as light sleep.

Stages 3 & 4:

Stage 3 is when you enter your deep sleep. At this point, any potential sleep disturbances dwindle as you sleep through most things. Your brain waves also continue to slow down and become larger. If awoken during this sleep, it is likely to feel very disoriented. The final stage is paired with the 3rd one because not much changes here except for being in even more of a deep sleep. During Stage 4, your eyes move rapidly and it is during this stage with the deepest sleep. This is when the most powerful dreams happen, including possible sleepwalking episodes. This is when you officially reach REM sleep. The whole purpose of this grand, final movement is to incorporate

everything that makes your dreams special. From a fully orchestrated climatic point, to lots of fun little spin-off sections, it's meant to take you on a captivating and exciting journey through dreamland.

Workers Union

Louis Andriessen

Only in the case that every player plays with such an intention that their part is an essential one, the work will succeed; just as in the political work.