



UNIVERSITY OF REDLANDS ORCHESTRA
Co Boi Nguyen, conductor
Shawn Bennett, graduate student conductor

Saturday, November 9, 2019 - 8 p.m.
MEMORIAL CHAPEL

Symphony No. 1 (2018) Jonathan Kretchmer
I. Mysterious (b. 1999)
II. Light
III. Lamenting - with increasing intensity

- World Premiere Performance -

Symphony No. 3 Johannes Brahms
I. Allegro con brio (1833-1897)
II. Andante
III. Poco allegretto
IV. Allegro - Un poco sostenuto

Les preludes Franz Liszt
(1811-1886)

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.

PROGRAM NOTE

Symphony No. 1

Jonathan Kretchmer

17 people were killed in the Parkland shooting. 20 children were murdered at Sandy Hook elementary school. 15 students were fatally shot at Columbine High School. Every single school shooting in history could have been avoided if the general population did not have access to firearms. There is simply no reason why these instruments of death should continue to be sold in mass quantities everywhere from gun shows to Walmart.

This piece represents a disjointed, out-of-order story of a soldier killed in battle.

The first movement is a funeral procession. Cellos and Basses foreshadow the motif of the movement, and various percussion adds to the suspense. After the motif is played in its entirety, we are launched into an ethereal, almost weightless section that moves directly into an incredibly emotional, weeping motif. This subsides, and tensions continue to build until the tension reaches a breaking point. The movement ends with a lifeless, emotionless reprise of the beginning of the piece.

The second movement is a parody of a military march. After a percussion fanfare, the movement begins with a bugle call, the “assembly” call from the Army. The soldier begins to go into battle, but seemingly before the action, he is suddenly shot and killed. War stops for no one, and from there, the movement truly begins. This movement is lacking in emotion except for a few brief moments of happiness. Aside from those brief sections, this movement is relentless, driving until the movement suddenly ends.

The third movement represents the last two stages of grief: depression, and hope. The movement begins with a somber, grief-stricken interlude that transitions into an energetic, hopeful Bolero. References are made to several motifs heard earlier in the piece, and the movement explodes into the final chord, accented by a flurry of runs in the woodwinds.

BIOGRAPHY

Jonathan Kretchmer

Jonathan Kretchmer is a Senior Music Composition Major at the University of Redlands. His passion for music began at the age of 5, when he first began studying piano. He quickly developed a passion for improvisation and composition, and began writing small pieces for piano as soon as he could name the different notes. As his love for music grew, his focus gradually began to shift from Piano Performance to Composition. By the time he applied for college, he decided to pursue a career in Music Composition.

Jonathan has written a large amount of music during his time at the University of Redlands, including several works for opus21, a new music ensemble formed by himself, clarinetist Isaiah Solares, and percussionist Abigail Mellado. The ensemble hopes to make classical music accessible by educating and entertaining their audiences.

The Jewish Klezmer style is found throughout much of Jonathan Kretchmer's music. He is also hugely influenced by the complexity of Jazz harmony, as well as the rhythms and textures of Hip-Hop music. Jonathan also takes much influence from Dmitri Shostakovich, and fell in love with the frenetic, furious, and beautiful energy he creates in his music.

Jonathan would like to thank his composition professor, Dr. Anthony Suter, for his continued help during his studies at the University of Redlands. He would also like to thank Professor Co Nguyen for the opportunity to have his symphony performed. Jonathan would finally like to thank Shawn Bennett for conducting this piece. Having the opportunity to hear a composers' work performed is an incredible experience, and he is incredibly grateful to Shawn and the University of Redlands Symphony Orchestra for bringing his symphony alive.

UNIVERSITY OF REDLANDS ORCHESTRA

First Violin

Ian Kaminski,
concertmaster
Jace Elliot
Annie Zheng
Wendy Lai
Benjamin Miller
Leslie Gonzalez
Colleen Coomber
Ellen Jung

Second Violin

Megan Susuico-Scott,
principal
Tamryn Narvaez
Priscilla Bracamontes
Amanda Sharpe
Emmanuel Louis
Panganiban
Mimi Nguyen
Karen Palmer
Art Svenson
Hailey Kim

Viola

Wren Brady, principal
Vincent Francis
Isabel Jacobs
I-Ting Huang

Cello

Anthony Schnell,
principal,
Francisco Rangel
Stephanie Shen
Jessica Ball
Jacob Quijada
Anne Ragni
Abigail Rodriguez

Devan Steele

Bass

Fatima Baeza,
principal
Dakota Otis
Timothy Jensen

Flute

Jacob Miner, principal
Coco Hu
Christopher Figueroa
Scalise Paige

Oboe

David Hernandez,
principal
Brian Begg
Gilbert Camacho
Cristina Bayne

Clarinet

Kristine Llanderal,
co-principal
Isaiah Solares,
co-principal
Gabriel Piceno
Austin Simon,
bass clarinet

Bassoon

Diego Hammond,
principal
Jessica Salguero
Carolyn Beck,
contrabassoon

Horn

Jacob White,
co-principal

Brett Logbeck,
co-principal
Terrence Perrier
Sydney Horst
Star Wasson
Gloria Aranda

Trumpet

Jorge Araujo-Felix,
co-principal
Kenley Nakao,
co-principal
Angel Garcia
Hannah Gaugush

Trombone

Jonathan Heruty,
principal
Marcelo Aquinaga
Thomas Francis,
bass trombone

Tuba

Christopher Vargas,
co-principal
Moreak Gomez-Diaz,
co-principal

Percussion

Tim Laguna,
co-principal
Julian Kley, co-principal
Kevin Bellefeuille
Eric Fortson
Danilo Virata
Tate Kinsella

Harp

Laura Griffin-Casey