

Complete Serenity
Jonah Chaffin
(b. 1996)

Jonah Chaffin, violin

Under the Stars
Kim Tran
(b. 2000)

Nicholas Slaughter, piano

DEVIATION, for brass quintet
Alexia Benson
(b. 1999)

Hannah Gaugush, trumpet
Angel Garcia, trumpet
Sydney Horst, horn
Marcelo Aguinaga, tenor trombone
Christopher Vargas, tuba

PROGRAM NOTES

Code-Switch No. 2 (First Movement) Jesse Lall

To Code-Switch means to switch between different languages over the course of a conversation. The term can also signal a change in demeanor. To Code-Switch, in this piece, means to change between different keys throughout the work. This piece is centered around the C minor chord (C, Eb, G). The first movement of this work starts in C minor. Each section is divided into two parts: A and B. Part A begins with a slow opening, followed by a recurring pattern, and then expands on the harmonic material in a variation. This idea is repeated twice for each note of the C minor chord. Each movement of the piece has the same chord progression. When we hear the material repeated, we hear a different progression than we did before. In the C minor section, when the material is repeated (B), the quality of the chords is changed, taking all the major chords (ex. C, E, G) and changing them to minor chords (C, Eb, G). This concept also applies to minor chords becoming major. The form used throughout this work is constant, but it does take

on many different shapes. It is similar to how we all speak the same language but, depending on where you are, have a different accents, express ourselves differently, and use local phrases or slang.

Creations Gilbert Camacho

This piece explores the power and potency of creation. I wrote this piece because I sought to musically draw out the act of creation and its fine details. As you listen, I invite you to close your eyes and create something within your imagination. Consider the size, color, shape, dimensions, and personality of your creation. Let the music guide your process. Your creation lives and breathes within you. It can be an inanimate object, a place, or something beyond our understanding. Immerse yourself deeply into the making of your creation. Celebrate your creation in everything you do. It now lives in the world within your head, experiencing limitless possibilities.

What to Do Janay Maisano

This piece was completely spontaneous in its origin, and it is the result of how I have felt after an entire year of quarantine. My mental state has deteriorated greatly due to stress, lack of socialization, and being left alone with my thoughts for too long—to the point where I now have many doubts about myself. However, I don't want to stay that way. Writing these words and getting this song out of my system is the first step to getting back to being someone that I am proud to be.

Sonata No. 1 for Solo Piano Michael Staff

This one-movement sonata is a double-function sonata, containing the sections of sonata form which simultaneously serve as multiple movements. The developmental middle section serves as both a development and slow movement, before leading to a four-voice fugato, which in turn leads into the recapitulation. This sonata is also an abstract representation of fractional dimensions. While unintuitive, dimensions exist in between second and third dimensions—a result achieved by dividing logarithms. One may imagine a similar situation in music regarding tonality. While it is tempting to think of tonal centers in terms of simply existing or not, tonality is more of a spectrum.

Through the use of symmetrical harmonies, augmented in particular, this sonata ambiguates where on the tonal spectrum it resides, and tonality is increased and decreased throughout.

Monochrome Luminescence

Kevin Leevarinpanich

The beauty of life is not just black and white. When illuminated by light, the complex shades of dark tones and greys give meaning to the hardships and struggles that one experiences. Monochrome Luminescence explores the complex emotions of self-isolation in quarantine while still feeling influenced by the world and the pandemic.

Romance for Viola and Piano

Jamison Stevens

In writing this piece, I began to think of a quote that I had read some time back by the Russian author Leo Tolstoy: “Seize the moments of happiness, love and be loved! That is the only reality in the world. All else is folly!” This piece intends to evoke that sentiment, as it is all-in-all a very happy piece, exploring the various ways one feels love. Taken from a sketch written by Vincent Francis, my friend and the violist for whom this piece was written, the main theme is effervescent and nostalgic, always flowing upwards and forwards. It has a certain longing quality to it, almost like a young troubadour playing below his lover’s window. This is contrasted by a more passionate and at times intense theme, which builds to a forceful climax—a loud declaration of love and the pain which comes from it. This cry is met, however, with the same hopeful longing as before, fading away listlessly in pure happiness.

Three Brontë Poems

Timothy Cunningham

Within each of these poems, Emily Brontë intimately negotiates the boundary between complete despair and a bittersweet sense of hope, paradoxically bringing the reader to the conclusion that the two are one in the same. In this setting of the texts, the focus is less on the words themselves, and more on the emotional complexities of the poems—each one with a unique sound world to accompany the varying degrees of darkness and dissonance within the text. Throughout “She dried her tears,” there is a lack of a consistent pitch center, which establishes a

sense of instability, and ultimately incompleteness. Sudden shifts in mood complement the changes in perspective of the poem—from the perception of the subject of the poem, to the subject herself. “It will not shine again” features a meandering melody during the verses, like the lost souls of the House of Elbë wandering to find their resting places. This motion is accompanied by a stagnant, dirge-like refrain, signifying the sorrow of the people those souls left behind. Unlike the first two movements, “But the hearts that once adored me” has an optimistic quality to it—both musically and textually. The wording is softer, and less resolute in nature. However, this hopefulness is balanced by the disbelief of the speaker and the fear of losing the one held dear in their heart.

Suite Dreams

Nicholas Slaughter

You find yourself in a place of tranquility. Perhaps a beach at night or a lake in the woods, someplace where everything is calm. Then suddenly there’s a moment of fear. You’re being chased by a monster or you’re rushing to that class you know you can’t miss. But then there’s something you can’t completely explain, perhaps the face of someone you know in a place it shouldn’t be. Just as quickly you find yourself in an exciting scene that pumps your adrenaline. You’re flying, or on a roller coaster, or falling from. . .and then you awaken to the shrill beeping of your alarm clock. Dreams can be anything from mundane to horrifying to exhilarating, but we can all agree that they’re a fascinating phenomenon. This piece takes inspiration from my dreams that I’ve written down upon waking. So let yourself imagine what dreams of your own might be reflected in the music.

Ash Clouds

Collin Tarr

Ash Clouds is a piece written as a manifestation of the sights, thoughts, and emotions I witnessed when I first moved to southern California in 2017. Within the first two weeks of living in Redlands, the Oak Wildfire literally showered ash down upon the college campus. Having grown up in New England, I thought it was snow. The following years, wildfire after wildfire destroyed trails, friends’ homes, and many people’s futures. In 2020, I moved to Michigan to finish my undergraduate degree remotely. By mid-semester, the smoke from

California's wildfires had reached my apartment more than halfway across the country. Climate change is not coming, it is here. If you cannot or will not see it, just wait. It will come for every inch of land and ocean that we choose to corrupt. Just wait for the ash clouds.

This piece can be played by as many or as few performers as are available, but is limited to the three parts provided.

Falling into Dreams Madeline Schmid

The text used for this piece, written by violist Vincent Francis, was intended to be used as the final song in a full-length song cycle about dreams.

Complete Serenity Jonah Chaffin

A dark experiment—performed by the composer within weeks of first picking up the instrument.

DEVIATION, for brass quintet Alexia Benson

This piece was composed during a time of frustration and division within the United States. My intention for this piece was to portray a rejection of traditional expectations in society through the rejection of westernized musical traditions regarding harmony and melody. One can expect to hear passages that are vexed and distressed, a discomfort that is never truly resolved.

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.