

UNIVERSITY OF  
**R**Redlands  
SCHOOL OF MUSIC

**GREEN ORANGE COMPOSITION RECITAL**

Students from the studios of  
Dr. Andre Myers and Dr. Anthony Suter

Saturday, April 9, 2022 - 8 p.m.  
FREDERICK LOEWE PERFORMANCE HALL

The Nefarious Snail

Paul Dempsey  
(b. 2002)

Jose Luis Becerra, clarinet

Three Lunar Portraits

Noah Parady  
(b. 2000)

I. Moonrise

II. Moonbeams

III. Lunar Refractions

Matthew Tashima, marimba

Drifting Snow

Isaac Morrow-Buchanan  
(b. 1995)

Isaac Morrow-Buchanan, piano

1970 Chevrolet Chevelle SS

Zachary Martin  
(b. 2003)

Hannah Gaugush, Mark Perez, Haylee Meissner,  
Paul Dempsey and Derrick Ball, trumpet

Three Songs by Khakis

I. Atom

II. The Storm

III. Serpent

Paul Dempsey

(b. 2002)

Aidan Conley, drum set  
Matthew Tashima, synthesizer  
Paul Dempsey, vocals

The Rising Tide

Mena Williams

(b. 2002)

Sophia Huang, violin  
Emma Sandbothe, violin  
Vincent Francis, viola  
Abigail Rodriguez, cello  
Fatima Baeza, double bass

Temporary Current

Kevin Leevarinpanich

(b. 1995)

Nicholas Slaughter, piano

We Sail at Dawn

Sean Carranza

(b. 2001)

Sean Carranza, horn

Empros ke Piso

Timothy Cunningham

(b. 1999)

Jose Luis Becerra, clarinet  
Mark Perez, trumpet  
Jace Elliott, violin  
Sock Kwo, celesta

Transient Reality

Michael Staff  
(b. 1983)

Leslie Gonzales, violin  
Wendy Lai, violin  
Vincent Francis, viola  
Anne Ragni, cello

## PROGRAM NOTES

The Nefarious Snail

Paul Dempsey

*The Nefarious Snail* is my introduction into the world of traditionally scored music. The tone of the piece incorporates the motif of a small garden snail, and explores it as their malicious thoughts unfold. But do not be fooled by the size of the creature, it would not be good to find it in your backyard. I chose to write the piece in the style of a technical etude; many of the phrases within the piece involve pinky exercises and careful articulation for the soloist to perform.

Three Lunar Portraits

Noah Parady

The Santa Rosa Plateau Ecological Reserve, located in the southern end of the Santa Ana Mountains in Southern California, is a hidden treasure that gives a fascinating look into the area's history and ecology. The Reserve, which covers 9,000 acres, protects ecosystems like Engelmann oak woodlands, riparian wetlands, coastal sage scrub, chaparral, bunchgrass prairie, and vernal pools, as well as more than 200 species of native birds and 49 endangered, threatened, or rare animal and plant species like mule deer, mountain lions, badgers, bobcats, white-tailed kites, and fairy shrimp. As a location nearby my childhood home, I found much beauty and inspiration from the landscape of the rolling golden hills of California. I happened to be driving through the reserve in the middle of the night and the plains were illuminated by the light of the full moon. The moonlight shimmered across the waves of tall golden grasses which visualized the wind patterns of the night air. I also passed the vernal pools which

refracted the moonlight in the most wonderful ways. This instantly inspired me and offered me three pictures of the plateau from this summer night which I hope to recreate in this solo for marimba. The first picture of the rising moon over the horizon, the second of the large moon overhead with flares of light cast down onto the landscape, and finally the reflection and refraction of rippling water in the vernal pools.

Drifting Snow

Isaac Morrow-Buchanan

“Drifting Snow” is a work for solo piano that is a part of a larger set of pieces - all for solo piano - known currently as *Impressions*. This set of piece seeks to create sonic landscapes that are evocative of sceneries, movement of elements (waves, wind, snow, etc.), and simple daily occurrences. As the name, *Impressions*, might suggest, I have taken a great deal of inspiration from “Impressionist” composers such as Claude Debussy and Maurice Ravel in regard to their respective harmonic language and compositional outlook.

For “Drifting Snow,” the listener may note the larger use of contour for the piece (i.e. the movement from higher registers to lower and vice-versa), the perpetual rhythmic action, and the use of non-triadic and non-functional harmonic/motivic devices. These musical elements are my attempt in illustrating not only the movement of snow but also the dazzling and wondrous effect that it can have on its observer.

1970 Chevrolet Chevelle SS

Zachary Martin

Adapted from some musical elements in *Jack Reacher*, Zachary Martin composes a trumpet quintet piece based after a car chase scene taken place in the 2012 film *Jack Reacher*. Being given the opportunity to write a trumpet piece was a fun challenge to figure out how to compose a quintet that fits a story. One evening I was watching *Jack Reacher* and realized that during the incredible car chase in this action film there was no music. This was obvious to give the dramatic feel of a chase going on through that scene, but I

thought to myself “What would it sound like if there was music?” Synopsis of the scene: After finding out that the people he has been chasing has framed him for murder, Jack Reacher drives in a 1970 Chevrolet Chevelle Super Sport with a red orange paint job with a black stripe down the middle of the car. The trumpets are used in this scene to signify the metallic elements in the vehicle and the continuous rhythm section in the lower octave of the instrument is used for the rhythm of the engine being continuous, the chase being continuous.

Three Songs by Khakis

Paul Dempsey

While I study at the University of Redlands, I often enjoy collaborating with my close friends Matthew and Aidan. Together we form the group “Khakis”. Since its conception I have fronted the music, and I have written all of the songs. As a musical project, Khakis has allowed me to explore my passion for electronic music and music production. Each of these three songs exemplify the direction I explore with Khakis. “Atom” will begin the performance with its sudden changes in tone. The spastic and abrasive hook in the first song, “Atom,” quickly transitions to a slower, calmer synth section. The microphone then becomes an instrument of its own in “The Storm,” where it is used in combination with a delay effect to create thundering feedback with the amplifier. Finally, “Serpent” will close the act. With a heavy emphasis on confusing spoken word poetry, “Serpent” is the first song I wrote for Khakis. To some listeners, the level of noise might be unbearable. But to me, the volume and energy of Khakis is what I love the most. If you enjoy the performance, the music is available on all streaming platforms to listen to again.

The Rising Tide

Mena Williams

*The Rising Tide* is loosely inspired by Oshun Lucifer, the main character in my most recent short story “The Untold History: Sea of Freedom”. The synopsis of the story is Oshun, formerly known as Adelola, is a runaway slave who then becomes a pirate raiding

ships on the Transatlantic Trade Route to save other slaves. When listening to the piece I want the audience to envision a large ship sailing across the sea through both calm and treacherous waters but the ship never strays from the path and never sinks.

Temporary Current

Kevin Leeverinpanich

*Temporary Current* is a piece influenced by the endless expanse of the ocean, and the many qualities that make up its characteristics. Just as the ocean is ever changing from vengeful rage to gentle lulls, this piece, *Temporary Current*, seeks to encapsulate that very element of the ocean through the interpretations of the performer. Through the performers approach to each note, texture, and sound, much like how the ocean is always changing due to its environment, so too does the piece change in response to its performer thus always being a *Temporary Current* in which no two are the same.

We Sail at Dawn

Sean Carranza

My goal for this piece was to convey the idea of a Sea Chanty and the sort of songs that sailors would sing to raise the morale of the crew. However, to also capture the feeling of homesickness from being out in the ocean for years. This piece is heavily inspired by painter Mark Tansley's Monochromatic Blue Paintings. Portraying the ocean as a peaceful yet powerful force in both physical and mental power. Usually depicting figures or people in this landscape of roaring waves. Surrounding them in a literal sea of emotions. Overall creating a sense of melancholy and longingness, due to the vastness of the Ocean. Making this one of the many soul reasons why sailors came up with Sea Chanty, to help keep the morale of the crew high.

Empros ke Piso

Timothy Cunningham

*Empros ke Piso* is a fast-paced, dynamic work, exploring the various timbres and textures of this unique ensemble. Featuring a prominent trumpet solo, oscillating major and minor thirds in the violin and

clarinet propel the piece forward, while the celesta provides textural and harmonic context. An emphasis on modal mixture is synthesized by a split chord at the climax, which quickly unwinds into a stark ending. Throughout the piece there is a constant use of imitation between players, as the title, “Back and Forth,” implies.

Transient Reality

Michael Staff

Is reality objective or subjective? It is easy for someone to believe that their perception of reality is objective. But because of the nature of wavelengths and frequencies, the grasp on what is objectively accurate gets blurred, as concepts such as the Doppler effect and blue and red shifts demonstrate. As a thought experiment, think of a person playing a note on a piano sitting at the top of a moving truck. That note will sound different from the person playing the note and someone on the sidewalk as the truck drives by. If both have perfect pitch, who is correct in determining the pitch?

This work was commissioned by Mary Ince (a University of Redlands alumni) as a cross-disciplinary project. Mary is a painter and uses paint to translate music into her medium. She has interpreted Hindemith, Reich, and Crumb, and this composition is the final installment in her interpretive series.

## **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.