

of basing this piece on the feeling of Immerensis was the start of the process; Immerensis is a feeling I knew others, as well as myself, have felt on more than one occasion. Thus, this piece is about a person going through Immerensis, not understanding how a person can love them and demonstrate it in various ways that the person hadn't prior been exposed to. In the end, the person steadily begins to accept this feeling of love that they are receiving as well as the love they will begin to have for themselves.

Immerensis: the maddening inability to understand why someone loves you-though they demonstrate their love with words and actions, you can't fathom the idea that they can love you because you view yourself as unlovable. - Anyssa Penalzoa

**Seasons-** The four seasons in each year are to some consistency, simple. Growing up in Seattle, I was no stranger to cold, wet and rainy weather all year long. That's how the seasons worked. My decision to move to Southern California was heavily influenced by the assumption that it would be sunny and warm all year round. However, nothing was simple about this year's seasons. I was exposed to more rain and cold than sun and warmth. There would be a few consistent days of sun and heat, but they would blow on by bringing in cold, cloudy, and rainy weather. It even hailed while the sun was shining, and the skies were blue. Conflicted with emotions of amazement, confusion, and frustration, I created this piece. - Imani Kyami (Marcio Reich)

UNIVERSITY OF REDLANDS CONSERVATORY 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 Conservatory 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.



**GREEN ORANGE COMPOSITION RECITAL**

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

Monday APRIL 3, 2023 - 8 P.M  
FREDERICK LOEWE PERFORMANCE HALL

**Fanfare** Lawrence D. Spector

Charlotte Ford, Clarinet  
Brooke Braden, Oboe  
Victoria Williams, Clarinet  
Ryan Vickrey, Horn  
Emmett Borton, Baritone Saxophone

**Mist** Wylie Harris

Wylie Harris, Piano

**Spaces in a Reverberant Room** Isaac Morrow-Buchanan

Isaac Morrow-Buchanan, Piano

**A home lost to time** Emmett "Bubba" Borton

Eve Mavy, Violin

**Mist Over the River** Mena Williams

Emily Davis, Euphonium

**Immerensis** Anyssa Penalzoa

Anne Ragni, 'Cello

## Seasons

Leslie Gonzalez, Violin  
Eve Mavy, Violin  
Ramiro Tamia, Violin  
Sol Huang, Violin  
Anne Ragni, Cello  
Ryan Vickrey, Horn  
Hanako Duffie, Piano

Imani Kyami

## Program Notes

**Fanfare-** Fanfare opens with a short fanfare followed by one of several motives explored throughout the piece. This is followed by a slow introduction using hocket technique whereby instruments alternate carrying the melody and resting in quick succession. Measure thirty-one begins the piece proper with a call and response first between flute and oboe followed by clarinet and horn. More hocketing and Tutti (all instruments playing together) are employed in this section. It climaxes with a long-held diminished chord acting as the leading tone harmony for an even more upbeat next section. Here the horn and baritone sax harmonize with each other to carry the melody which is accompanied by staccato-like figures in the oboe and clarinet. Measure sixty seven introduces yet another theme that is later repeated in different keys. This is followed by some abrupt modulations just to keep everyone guessing where things are going. At measure ninety-one Stretto technique is on display using the first motive after the initial fanfare. Stretto is defined as: the imitation of the subject in close succession, so that the answer enters before the subject is completed. This dovetails into the next section with yet another display of hocketing with a new motive. What follows is a new texture of chromatic mediant chords accompanying a new motive. Each instrument takes turns carrying the motive with slight pitch variations. The last section is a sort of recapitulation of most of the sections but in different keys before ending in a fanfare. - Lawrence D. Spector

**Mist-** Compositional ideas and techniques that take me out of my comfort zone as a writer and performer of music are challenges I find very rewarding. This piece began life as a simple question: How many variants of the Locrian mode can I fit into a piece that's about 4 minutes long? Only way to answer that question is by composing it! Modal curiosity aside, it's always an exciting phase of the creative process when you take an idea, be it motivic or harmonic, horizontal or vertical, or sometimes

both, and allow that idea to develop a nature of its own. Even when placing an idea within a set of certain disciplines/boundaries, you never know what loopholes and solutions that can come to you. Sometimes you need to get inside the box in order to think out of it. - Wylie Harris

**Spaces in a Reverberant Room-** This piece for solo piano was inspired by the second part in John Adams' Phrygian Gates, titled "A System of Weights and Measures." Within that section of Phrygian Gates, the pianist plays long sustained chords that only marginally change in harmonic structure, while also playing at a quiet dynamic throughout. I found this music to be evocative, meditative, and hauntingly beautiful. Within my own piece, Spaces in a Reverberant Room, I sought to recreate a similar atmosphere in which long sustained chords are played that reverberate through the room. The title of the piece is, unabashedly, a literal description of the effect that I seek to convey. - Isaac Morrow-Buchanan

**A home lost to time-** Childhood dreams are often a fickle thing. Much of what we remember can be distorted by youthful naivety leading us to chase the feeling of that memory rather than the experience itself. I often fall victim to this myself; trying to recreate the same things I felt as a kid by doing long-forgotten activities only to find it doesn't invoke the same bliss. These resulting feelings of expectancy and melancholy left in the aftermath are what shaped my overall vision for the piece. As the piece develops it never quite settles or rests in a fulfilling way just as we will never be able to feel the exact same feeling we had from a previous memory. The solo violin is left unaccompanied as a reflection of growing up and being left to grapple with these thoughts and feelings, or lack of them, on our own. - Emmett Borton

**Mist Over the River-** Mist Over the River is a solo Euphonium piece that I wrote for my friend and fraternity sister, Emily Davis. The point of this piece is to have a flowing motion, similar to that of a river. The slurred passages move like water, never drastically changing its course. The warm tones of the melody provide a mysterious aura to the piece, as the mist rolls in on the wind. The river, however, is undisturbed as the mist settles over; while the view of the riverbed has been obscured by the low-hanging clouds. The water is still heard, as it continues to flow steadily along its path. - Mena Williams

**Immerensis-** While writing this piece in October 2022, the first idea