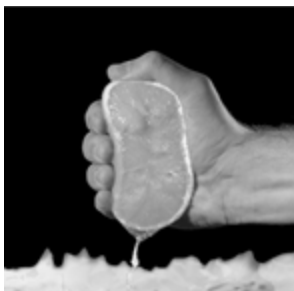


Composition Studio presents:
 THE GREEN ORANGE CONCERT



Anthony Suter & Andres Luz, directors

Sunday, April 7, 2019 - 8 p.m.
 FREDERICK LOEWE PERFORMANCE HALL

Vibrations Heard Afar for Percussion Trio

Gilbert Camacho
 (b.1999)

Kevin Bellefeuille, Tim Laguna & Danilo Virata,
 members of resonate metal percussion

Reflections on a Placid Surface

Collin Tarr
 (b. 1998)

Kristine Llanderal, clarinet
 Brian Begg, oboe
 Star Wasson, horn
 Cindy Hernandez, bassoon
 Jacob Miner, flute

Anthem at Hell (a tribute to mental health)

Jesse Russell
 (b. 1997)

Coco Hu, flute
 Gilbert Camacho, oboe
 Isaiah Solares, clarinet
 Terrence Perrier, horn
 Jessica Salguero, bassoon

Shapes of Tides and Raindrops for Wind Quintet

Gilbert Camacho
 (b.1999)

Gerardo Lopez, flute
 Gilbert Camacho, oboe
 Tristan Akers, clarinet
 Jacob White, horn
 Diego Hammond, bassoon

Bad Show, Bad Show Indeed

Janay Maisano
 (b. 1999)

Janay Maisano, conductor
 Fatima Baeza, double bass
 Mark Perez, trumpet
 Gabriel Piceno, bass clarinet
 Ihab Hamideh, trombone

Σ 'αγαπώ πολύ, πολύ

Timothy Cunningham
 (b. 1999)

Paula Cevallos, soprano
 Timothy Cunningham, piano

Dear O

Nicholas Slaughter
 (b. 2000)
 Text by: Lily Mitchel

Paula Cevallos, soprano
 Nicholas Slaughter, piano

PROGRAM NOTES FROM THE COMPOSERS

Motion of Waves Isaac Morrow-Buchanan

Isaac Morrow-Buchanan, piano

Beauty by Creation from Chaos Alexia Benson

(b. 1999)

Alexia Benson, piano

Synesthesia: Crimson, Violet, Emerald Green Jonathan Kretchmer

(b. 1999)

Isaiah Solares, clarinet
Abigail Mellado, percussion
Jonathan Kretchmer, piano

As it was in the Beginning... Alexia Benson

(b. 1999)

Maria Paula Cevallos-Crespo, soprano

Janay Maisano
Kristine Llanderal
Tiffany Johnson, altos

Pierre Scott
Nathan Cupul
Caleb Snyder, tenors

Daniel Yu
Timothy Cunningham
Brian Begg, basses

String Quartet:
Ian Kaminski, violin 1
Yuli (Annie) Zheng, violin 2
Jace Elliot, viola
Francisco Rangel, cello

Abigail Mellado
Collin Tarr, bowed crotales

Vibrations Heard Afar for Percussion Trio Gilbert Camacho

“Vibrations Heard Afar” is an ever-emerging piece that takes place in the distance. I solely used metallic instruments to create a ringing and piercing sound world. Polyrhythms and mixed meters are used to keep this sound world free and intense. As the piece progresses, time accelerates, density widens and dissonance increases.

Reflections on a Placid Surface Collin Tarr

Originally written for the Zephyros Wind Quintet for their residency at the University of Redlands in 2018. This piece was written in response to Jacob Druckman’s Reflections on the Nature of Water, which is a six-movement marimba solo. Each movement of that piece is reflective on a different aspect of how water behaves. This piece seeks to mimic the same concept through motivic development, harmonic dissonance, and energetic density. “Nothing is softer or more flexible than water, yet nothing can resist it.” - Lao Tzu

Anthem at Hell (a tribute to mental health) Jesse Russell

As mental health is something I struggle with, I wanted to write something to describe my personal experiences in hope to relate to those going through similar things. This piece is meant to represent an anxiety attack, from before it starts until after it has past, and the physical effect it can have and leave on someone. Anthem at Hell is a bit of an oxymoron, given that an anthem is meant to be an uplifting song identified with a group or cause, however, when explaining how “Anthem at Hell” is an indirect anagram for “Mental Health,” I derive my intentions by showing how mental health can be like battling through hell.

Shapes of Tides and Raindrops for Wind Quintet Gilbert Camacho

I originally intended this piece to be very mellow all the way through to portray a calm state of water. However, as I continued writing, I started to explore other characteristics of water such as its rapid and harsh movement at times. The end result is a combination of the beauty and roughness of the tides and raindrops that our creative earth brings to us in nature. The listener will hear the fluid overlapping of phrases passed around the ensemble throughout the piece, representing paths of water crossing each other delicately, as well as a war among the tides and harsh rain represented by faster rhythms and increased chromaticism.

Bad Show, Bad Show Indeed

Janay Maisano

This piece was centered around the unusual instrumentation, and the ideas stemmed from there.

Σ ‘αγαπώ πολύ, πολύ

Timothy Cunningham

Text:

Σ ‘αγαπώ πολύ.

Αγάπη μου, σ ‘αγαπώ.

Είμαι δικός σου,

Μέχρι θανάτου.

Translation:

I love you very much.

My darling, I love you.

I am yours,

Until death.

This poem was inspired by the common Greek phrase “Σ ‘αγαπώ πολύ, πολύ,” which translates to “I love you, very much.” In Greek, there are many words to describe the types of love one feels: *έρωτας* (intimate love), *στοργή* (familial love), *φιλιά* (friendship), but the purest form of love – unconditional love – is *αγάπη*. In this piece, I aim to express this unconditional love through a bitter-sweet melody, filled with tension, but ultimately resolution. However, there is a sense of uncertainty carried throughout the piece. Because of the mostly predictable harmonic progression, any deviation from this comes as a shock to the listener, creating a feeling of hesitation. This uncertainty is also reinforced by the long rests in between phrases. Despite all the uncertainty, has a subtle, but final end, with the text “I am yours, until death,” representing the triumph of pure, everlasting, unconditional love.

Dear O

Nicholas Slaughter

Poet’s Notes:

“Dear O” is a poem of address intended to “stick it” to Obsessive Compulsive Disorder. But, in order to do this, the speaker has to tell her story back to “O,” writing to tell the character about everything it has done to her. She must fight O (the OCD) in order to prove that they are not the same person. Her thoughts do not represent her and her identity, although O is on a mission to make it seem like this is the case. By the end, she wins the battle, gaining the courage to reclaim her life and rise above the obsessions—a triumphant moment for the previously tormented speaker. Writing this poem and seeing it transformed into an art song means everything to me, as this was a piece that I was unsure about ever sharing.

I hope you enjoy, and that you find it to be an empowering piece of art that speaks to the ongoing mental health conversation.

Composer’s Notes:

I spent a long time trying to think of how best to convey the idea of OCD in music; ultimately, I took inspiration from György Ligeti’s *Musica Ricercata III, Allegro con spirito* where the composer uses only 4 notes in the whole piece. I thought this idea would be good for symbolizing someone that obsessively follows the same pattern, hence why the piano part in this piece only uses the notes E, F, Bb, and Cb (these notes are more dissonant to show that said pattern is not exactly healthy). The singer’s part is very different, with a wider use of all twelve pitch classes. The piano and vocal parts contrast in tonality and rhythm, to show the struggle between the two as they clash against each other. The piano part gets a bit more sparse with each verse, until completely fading out at the end, rendering the singer free from her tormenter, “O”.

Motion of Waves

Isaac Morrow-Buchanan

A piece that is meant to, quite literally, capture an impression of the motion of waves and reflect that motion through musical qualities such as: uneven phrasing, shifting meters, distinguished contour, and poly-rhythmic textures.

Beauty by Creation from Chaos

Alexia Benson

This piece serves as a reflection of the beauty of nature and how all which has been created, including humans, stems from some form of chaos. The same structures within the piece are used to demonstrate both beauty and chaos often in opposition to one another, along with pleasure building to a state of intense gratification. It is this irony which founds the questions of this piece: how can something so breathtaking emerge from what is thought to be undesirable? Or is chaos the most beautiful part of creation?

Synesthesia: Crimson, Violet, Emerald Green

Jonathan Kretchmer

“Synesthesia is a neurological condition in which stimulation of one sensory or cognitive pathway (for example, hearing) leads to automatic, involuntary experiences in a second sensory or cognitive pathway (such as vision). Simply put, when one sense is activated, another unrelated sense is activated at the same time.” (Psychology Today) I have been fascinated by this phenomenon since I first heard about it, and collaborated with a fellow student that has Synesthesia to name this piece. The performers of this piece form JAIV Ensemble, comprised of myself, Isaiah Solares, and Abigail Mellado. All three of us have been greatly influenced by Klezmer music, and this piece is no exception.

As it was in the Beginning...

Alexia Benson

Keys:

String Quartet = Radiation

Choir = Matter

Soprano = Photons

Altos = Leptons/Electrons

Tenors & Basses = Quarks

Crotales = Four Forces of the Universe

I composed this piece as a means to express my fascination with the universe and the underlying question of creation which every human ponders during the course of their lifetime. This piece serves as my creative response to the first five stages of the universe of the Big Bang Theory as astrophysicists have described this today through factual evidence. It is through my own research that I have chosen to represent the different physical aspects of this process through musical aesthetics.

The very opening of the piece demonstrates the Planck Era, an era in which there is no evidence of what existed or occurred. Thus, I had more creativity in expressing my idea of gentle sparks of plasma energy coming together to form the dense state of radiation which highlights the early universe. In addition to this, the four forces of nature combined into one force are represented by the single pitch played by the bowed crotales. The sparks of energy in the strings increase in volume over time and evolve into a sporadic conversation between instruments, particularly the first and second violin. Eventually the first violin takes over as the driving source of energy pulling the other sparks of radiation along in what is known as the GUT Era.

I conceptualized the universe during the GUT Era as a chaotic machine-like structure constantly building or at times deconstructing to resemble the unpredictability of radical expansion during this time. Within this very disorderly state, there are subtle hints of beauty to demonstrate the miraculous quality of this process. Also, Gravity breaks off from the combined force and is conveyed by the second pitch played by the crotales.

There are two main parts within the Electroweak Era: the Inflationary Period and Reheating. During the Inflationary Period, the universe expands abruptly from smaller than a proton to the size of a grapefruit, which is the same as expanding from the size of a grapefruit to the size of the universe as it is today. It also becomes much cooler in temperature. Rather than rapidly speeding up, I chose to slow down during this section to illustrate the cooling in temperature and again reflect on the awe-inspiring nature of this development, which in turn is portrayed through shimmering harmonies between string instruments that develop and shift between parts over time. As for Reheating, this is when the universe returns to its original

state of growth and returns to its pre-inflationary temperature, hence the reason I chose to speed back up to the original tempo. Another force emerges from the combined force called the Electroweak Force, which is illustrated by the third pitch played by the crotales. In turn, the lowest pitch in the crotales becomes the Strong Nuclear Force. It is also during this time in which the fundamental particles for matter and antimatter begin to emerge: quarks, as depicted by the lower voices.

As for the Particle Era, this is when the quarks, currently in pairs called Hadrons, evolve into what are known as the Baryons and Mesons. Because the Mesons consisted of 2 quarks (matter and antimatter), they cancelled each other out. But because the Baryons contained an asymmetrical amount of matter and antimatter, this resulted in more matter surviving this process, hence the more complex and frequent harmonies in the lower voices. In addition, the leptons were formed, which are represented by the altos through their glistening overtone singing. The photons, or particles of light, which are emitted during the collision of matter and antimatter are expressed by the soprano voice shining above the entire texture. On the other hand, the last force emerges in the crotales called the Electromagnetic Force and establishes the four forces of nature in the universe. It is during this time that radiation and matter reach a climactic equilibrium in density.

The final stage of the early universe presented in this piece is titled Big Bang Nucleosynthesis. During this time, the universe has cooled off immensely and the lower voices have formed into deuterium nuclei to re-articulate the final and fully completed progression which is repeated a total three times in the piece. After this, the voices enter a complex, shimmering blend of harmonies to represent the dense blended state of matter, electrons (a form of lepton) and photons during this time. The transition from a universe founded on radiation to matter is now nearly complete. The last final statement of the choir articulates the first founding atom in the universe as we know it.