



CONSERVATORY OF MUSIC

University of Redlands Green Orange Concert

November 21, 2022 8:00pm

Frederick Loewe Performance Hall

Featuring works by:

Paul Dempsey, Sean J Carranza, Imani Kyami, Wylie Harris,
Zachary Martin, Noah Parady, Lawrence D. Spector

Sextet for Winds & Piano “From the Mind”

Noah Parady
(b. 2002)

- I. First, Thoughts
- II. Dreamscapes

Christopher Figueroa, Flute
Jeff Boehl, Soprano Saxophone
Luis Becerra, Clarinet
Dr. Carolyn Beck, Bassoon
Sydney Horst, French Horn
Joseph Candelaria, Piano
Sammantha Holmes, Conductor

Follow Me

Zachary Martin
(b. 2003)

Eve Mavy, Violin I
Ethan Dominguez, Violin II
Jace Elliott, Viola
Jessica Ball, Cello

Lament for my Brother for Viola and Piano

Lawrence D. Spector

Sol Huang, Viola
Joseph Candelaria, Piano

Sketches on the Grind

Wylie Harris
(b. 1998)

- III. Drowsy
- IV. Skittish

Wylie Harris, Piano

Trombone Lullaby

Imani Kyami (aka Marcio Reich)
(b. 2004)

Alejandro Ruiz, Piano
Jase Gooden, Trombone

Dreaming of Summer’s Day

Sean J Carranza
(b. 2001)

Mena Williams, Piano

Memoir’s

Sean J Carranza
(b. 2001)

Sean J Carranza, Music box

Poems

Paul Dempsey
(b. 2002)

Samantha Pham, Flute
Angel Rivas, Trumpet
Denny Duran-Flores, Trumpet
Justin Pompa, Euphonium
William Gibson, Electric Guitar
Aidan Conley & Matthew Tashima, Marimba

Sextet for Winds & Piano “From the Mind”

Like all art, composition can be taught in basic fundamental terms, yet composers cannot be taught to express themselves in their own unique styles. So if it cannot be taught, where does it come from? Where did great composers like Bach, Beethoven, Stravinsky, Debussy, Shostakovich, Ravel, and others get the inspiration to write their grandiose works which explore their visions, lives, and expressions of their experiences?

Where does my own music come from?

When I began this work, my first thoughts were to explore these questions. I wanted to discover what composition means to me and where my ideas come from. From this searching, I set out to compose a work which could properly express my creative process from initial thoughts and ideas in their most fundamental forms (themes, motives, colors, textures, whatever immediately came to mind) to the final work. These base ideas served as the foundations for “Sextet for Winds & Piano.”

The opening movement, First, Thoughts, is the result of my most immediate reactions to the questions I’d posed: the wish to push the boundaries of our conceptions of color in chamber ensembles, experiment with fresh ideas, and to find some way to articulate my own musical identity on the score. I began with the classic ‘wind quintet’ and replaced the oboe with the soprano saxophone because, while their timbers are similar, the switch between their colors immediately cultivated a sound I’d been seeking out for some time.

The second movement, Dreamscapes, transforms the fundamental ideas of First, Thoughts into new forms. It is my attempt to articulate the end result of my process of composition. That is to say, Dreamscapes is the completed work which the initial ideas articulated in First, Thoughts would become. In line with the theme of the full sextet, toward its end, an excerpt from Shostakovich’s Jazz Suite No. 2 takes hold of the consciousness of the work; as if to get distracted and lost in thought for a split moment.

Follow Me

“Follow Me” is a piece dedicated to the hit TV series The Chosen. The Chosen is a crowd funded TV show about the life of Jesus Christ and calling His disciples to Follow Him. There is a key line that repeats each time that Jesus calls one of His disciples to “Follow Me” when they are

at their lowest. I try to represent the pain, sorrow, distraught feeling the disciples feel when meeting Jesus. At their lowest point in life, Jesus calls them to Follow Him. Watching the show, audiences are shown how Jesus and His disciples would see challenges along the way, either with the Pharisees trying to arrest Jesus or within their group of bickering and chaos. Some of Jesus’ followers resort back to the life or sin that Jesus pulled them from because they feel unworthy of His love. Jesus comes to remind His followers that He called them by name and that out of all the people He could have chosen, He chose them.

I represent the pain and sorrow in the beginning of the piece when we are first introduced to the characters. We move into the meeting with Simon as he has been fishing all night without a single catch. As Simon comes back to shore, he is told by Jesus to throw the net back into the water on the other side of the boat. As he (Simon) does so, the net begins to fill with fish until the boat starts to lean from the weight of all the fish. Simon realizes that Jesus is the Messiah, and that is what I represent in the main melody towards the middle of the piece. After the main melody finishes, I added this main ostinato to represent the shame, the sin, the guilt that Simon feels when at Jesus’ feet. Simon, with his head down in this state of desperation, Jesus tells him, “Lift your head, fisherman.” Simon asks, “What do you want from me? Anything you ask I will do.” Jesus says ... “Follow Me.”

Lament for my Brother for Viola and Piano

“Lament for my Brother” chronicles my relationship with one of my brothers. It is a musical story all in one movement. Alone - Solo viola begins the piece with a somber and sad mood with accompanying piano chords. The opening long note denotes silence and non-communication. Grief - This section includes many themes at different tempos, but all have a sadness about them. Contemplation - Here the solo piano meanders and explores thoughts in a searching and contemplative way. This section represents thinking about the relationship. Finally, it ends in the bright key of D major to set up the next section. Happy times past - An uplifting and noble theme emerges. There is a happy interplay between the instruments, reminiscent of a more harmonious relationship in the past. The harmony is simple and non-dissonant. A brief foray into D minor with some diminished chords foreshadows the present and is followed again by the joyous key of D major. Silence - This section is like the beginning and serves as a transition to the next section. It is a reminder once again of the

ever-present silence in our communication. Recapitulation in palindrome form - This last section brings back earlier themes but in reverse order. Alone again - This is the opening returning at an octave lower on the viola. It represents the present situation of our relationship.

This is the first piece I have written without a guitar in it or that I have not performed on stage myself or with others. The process of writing was vastly different from the past. Past writing was based on improvising while recording on the guitar and editing the recording. Notation came after the piece was finished from the recording, if at all. The process of writing Lament for my Brother was a combination of tinkering on a piano, writing sketches on paper and developing them into ideas from the written notes. I am planning a longer version of this piece with a cadenza for the viola, a development section, longer recapitulation, coda, and a surprise theme at the end.

Sketches on the Grind

A whole slew of inspiration affects my compositional process. Sometimes I write to catalog an idea for a motif so I don't forget it, or I examine an existing phrase of music and experiment on it in different ways, and then I improvise to find SOMETHING that comes out of the piano that I can expand into a work. These two works are the first of a series of solo piano sketches meant to caricature the common feelings I and/or anyone could experience within the cycle of a day.

Trombone Lullaby

Imani Kyami is my artist name. I will be making my Green Orange debut with this piece. My inspiration to create Trombone Lullaby came from a childhood book my mom found in her closet titled "Goodnight Moon." I would imagine being in a field under the night sky and hearing a lullaby without words.

Dreaming of Summer's Day

This piece spawned out of a dream that I had. Primarily dreaming about a nice twilight sky. Sitting on the edge of a cliff face just observing the surroundings. The sounds of gentlewinds, water and woodland sound enveloped me. All encompassed by an orange and deep purple glow. I got a sense of calming nostalgia on that cliff face. A representation of the

beauty and the world breathing. I achieved this by making the meter of the piece very fluid (Not relying on a constant meter). Thinking of the piece as one line that moves either up or down, but always pushing forward. Writing in this way gives the performer lots of interpretation to the piece. Making it ambiguous and yet having this sense of intimacy.

Memoir's

My love for the music box started at a very young age, when my mom gave me my first ever music box. It was from A manufacturer called Ruege Sainte-Croix, a traditional Swiss music box maker. The box had a rich Amber color with brass gears and cogs. It was beautiful, a truly wonderful gift. On it played two songs: Walter Huston's "September Song," and Lerner & Loewe's "I've grown accustomed to her face". This would set a deep love and appreciation for music boxes. Later on, I became inspired by the Swedish folk/electronic band Wintergaten. Known primarily for their energetic use of folk instruments and custom-built instruments. Being one of the first bands to take the music box as a serious instrument, in their song "All was Well". When it came to me trying to make the music box, I had a hard time adapting to the card's grid and the tediousness of the process. Punching out every single note on a very confusing grid system. However, Once I got the hang of it there was something noteworthy about making the song. Being able to visually see the work was really special to me. Special in that all my hard work was visualized into something that I can share with others. Through the masking tape, wood burning, hole punching, wood staining, and oiling, I knew that I had something truly unique.

Poems

The main inspiration behind "Poems" is spoken poetry. When I think of poetry, I picture two main things: the poem, and the performer. The performer has a very powerful ability to influence the listener's interpretation of the writing. I wanted to capture that ability into a piece of music that any group of musicians can play. In "Poems", the performers are given freedom to play a few excerpts of music and will change the way they play based on a list of cards that are held towards them. Each card has a different purpose; combining the improvisation with the guidance of the cards creates a wonderful and unfolding ambient soundtrack.

**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.