



Green Orange Composition Recital

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

Wednesday, November 8th, 2023 – 8 P.M.
FREDERICK LOEWE PERFORMANCE HALL

When the Day is Gone

Mena Williams (b. 2002)

Jehsica Castle, clarinet
Timothy Ruzon, trombone

Dialogue

Wylie Harris (b. 1998)

Benjamin Dement, cello
Sol Huang, viola

Suite in B

Stone Ramirez (b. 2000)

Charlotte Ford, flute

Solo for Double Bass

Ethan Hebel (b. 2004)

Ethan Lotrario, double bass

String Quartet No. 1, Movement I.

Michael Staff (b. 1983)

DaNece Lyman, violin
Eve Mavy, violin
Teran Hall, viola
Ridge Hall, cello

PROGRAM NOTES

When the Day is Gone – "When the Day has Gone" is the product of me attempting a different genre; that genre being jazz. Which works perfectly for both the clarinet and trombone, seeing as that those are common instruments seen in a jazz setting. In this piece, I imagine the clarinet, not as a background instrument but as the lead singer. Singing about what happens when the workday is over. The tired and the weary get into their cars as the sun sets behind the skyscrapers; the lamp lights come on illuminating the New York City streets. Some people go home to their families, while others explore the town. Music can be heard from an underground bar, the lights from the stage are dim, but bright enough for the audience to see a beautiful young woman standing

behind a microphone. She sings her heart out over the quiet conversation and cigarette smoke. She sways with the accompanying music as she sings about what happens when the work day is over. –*Mena Williams*

Dialogue– The 7th is a most peculiar of intervallic relationships. It can create dissonances of varying character and quality. The result can sound lovely and inviting such as in a major 7th, augment anticipation towards a tonic harmony like a dominant 7th, threaten to overpower consonance in a half-diminished 7th, or leave throw the audience into a rabbit hole of ambiguity like a fully diminished 7th (or in the latter case, evoke images of old-fashioned train robberies). Dialogue explores this sonic yin-and-yang via passages of interplay between the violin and the cello, weaving through dissonances welcoming and stinging. It is a most peculiar of intervallic relationships, the 7th. –*Wylie Harris*

Suite in B– This is a brief three movement piece written for flute which demonstrates the unique writing style of the composer. –*Stone Ramirez*

Solo for Double Bass– This piece intends to display the interesting techniques and the world of sound the double bass has to offer. –*Ethan Hebel*

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.