THE WESTMONT MUSIC DEPARTMENT IS EXCITED TO PRESENT ITS
2020 VIRTUAL CONCERT SEASON

Composers’ Concert
Aired Friday, November 13, 2020 at 7 p.m.
Filmed on Campus in Deane Chapel

PROGRAM

Canyon Flight
Lydia Lubben ‘24
Performed by Emma Mitchell ‘23, piano

Vu, Deja Vu, Deja
Paul Wuest ‘20
Performed by Carolyn Deal ‘21, harpsichord; Eben Drost ‘13, pipe organ; Kimberlee Gong ‘21, celesta; Joe Lorentsen ‘21, marimba & Jay Real ‘19, piano

Song One
Ben Gillmer ‘24
Performed by Ben Buskirk ‘24, piano

Non Chalant: Saturday Morning Radio
Jared Lancelot Clarke ‘21
Performed by Carolyn Deal ‘21, piano; Tasha Loh ‘24, bassoon; Katie Turner ‘21, flute; Caroline Field ‘23, horn; Elaina Hollister ‘21, oboe & Samila Aquino ‘21, clarinet

Liraz
Gabriel Rojas ‘22
Performed by Anasara Lysaker ‘24, violin I; Junia Work ‘21, violin II; Sam Reiner ‘21, viola; Logan Hodgson ‘21, cello I; and Brianna Gilman ‘21, cello II, Ben Gillmer ‘24, bass & Emma Mitchell ‘23, piano
Les esprits viennent à moi
Dylan Monacelli ‘21

Spirits come to me,
Please let me see, something holy
so that you may take me through gentle waves.
Out by the bay, I’d lie down to cleanse this hard soul.
I’d like to see my friends and loved ones,
the foes and the corrupt ones,
all gather around me to see the spirit I have found.
Please come to me, for I can’t see your righteous love.
Please let me see your righteous love...
Do I open my eyes, or do you envelop me...?
Spirits, please, come to me.

Performed by Jessica Lingua ‘21, soprano & Kimberlee Gong ‘21, piano

Life
Nathan Carlin ‘24

Performed by Rebecca Li ‘24, piano & Brianna Gilman ‘21, cello

Barty and the Summer Pond
Hailey Hoang ‘21

Performed by Carolyn Deal ‘21, piano & Samila Aquino ‘21, clarinet

COMPOSERS

Lydia Lubben

Lydia Lubben is a first year student pursuing a double major in Music Composition and English. She is from Portland, Oregon. She is passionate about songwriting and singing and hopes to become a writer in her future career.

Composition Notes: This piece started from a small bit of inspiration when playing around on the piano before my first in person composition lesson. When writing the piece, nature was constant the image that came to mind every time I worked on it. The title comes from the inspiration, as I imagined a bird’s eye view of a flight through a beautifully landscaped canyon.
Paul Wuest

Paul Wuest is an aspiring composer, writer, and general aficionado of the creative arts. One might argue that music runs in his blood, considering that he is (possibly, but not likely) a descendant of the great Antonin Dvorak, on his father’s side. Paul spent four full but fleeting years at Westmont college creating copious counts of carefully crafted characters at the Writer’s Guild; sauntering over the green hills, crowded streets, and stuffy bookstores of the British Isles; performing regularly with the Westmont College Choir and Chapel Band; and debuting several original compositional works at this hallowed event under the guidance of the great Dr. Butler. Paul “graduated” from Westmont (absent the usual pomp and circumstance) in May of 2020, earning a Bachelor’s Degree in both English and Music Composition. Since his departure from Westmont intrepid inclines, he has continued in his creative and academic endeavors, pursuing a Masters of Music in Film Composition at the Pacific Northwest Film Scoring Program, led by the esteemed Hummie Mann. Paul hopes to one day break into the film business, or at the very least, keep crafting music that audiences of all ages can enjoy.

Composition Notes: Vu, Deja Vu, Deja is a special piece, for a few reasons. First, it was my attempt to create something within the realm of minimalism. For the uninitiated, minimalism is a 20th Century music movement propagated by the likes of John Adams, Phillip Glass, and Steve Reich. It is the style of simplicity. As you have or soon will hear, minimalism utilizes short melodies, static harmonies, and repeated rhythms in order to strip away the pretensions of modern music and instead, delight the listener with small variations over time. Some critics cite this music as being repetitive to the point of monotony; I would say that is an unfair description. The magic of minimalism lies in striking a delicate balance between the familiar and the new; every unexpected melodic turn, sudden change in harmony, or shift in rhythm, creates a mini moment of catharsis in the listener, like the recollection of a half remembered dream, a moment of deja vu. Additionally, minimalism crafts a tapestry of textures, with no one part standing completely alone, but all weaving in and out of each other to create a cohesive, colorful whole. Second, the idea of this particular ensemble really got me jazzed. Over the last couple years, Westmont has collected a variety of beautiful keyboard instruments that hardly ever see the light of day. Being a keyboard player myself, the opportunity to write for an all keys ensemble (plus the marimbas) was just too good to pass up. Third, this piece holds a special place in my heart. It was my last composition as a Westmont student, and I had planned to premier it proudly at Westmont’s Spring 2020 Composer’s Concert. Apparently, God had other plans. Although things did not turn out like I had hoped, I am happy that this piece will finally be heard; better late than never. Finally, I would like to thank Carolyn, Joe, Kimberle, Jay, and Eben for sacrificing their time to give my piece life, and I give my sincerest gratitude to the music department for granting me the opportunity to share my work with a special community that means the world to me. May this song remind you of life’s simple joys and evoke just a hint of Deja Vu.

Ben Gillmer

I was born in Arlington, Virginia, and moved to California when I was three. I’ve always wanted to write music, and I started making beats when I was in middle school. Over time I realized I wanted to write music for movies and TV shows and video games, and so I started working on music that might fit those contexts. This piece, however, is meant to stand on its own.

Composition Notes: Song One was written to tell the story of someone very important me. The initial opening is meant to feel introductory, like you’re meeting someone that has some sort of significance. Then as things start to pick up, you get to know them. Eventually the melody comes in, and that represents the actual friendship between you and that other person. Then you open up with each other, but in the end, it doesn’t change anything—you’re still with each other no matter what.
COMPOSERS

Jared Lancelot Clarke

Once again we find our hero Lancelot in a state of disarray desperately trying to find every last drop of the secrets hidden within the Castle West of Mont. After dropping a some phat beats in the form of the sonic dark arts earlier in the year which can be listened to if one conjures this secret code into their magic mirror: [https://open.spotify.com/artist/0toEuVOn0wF3g5RFvLeuoU?si=Toamk6Q2CtNv4_=-sWcEQ]; He must now cleanse his palate and create a spell using his knowledge of Bossa Nova wizardry along with his own knowledge of spellcraft to create a spell which will conjure the sickest groove from even the dullest of persons. As Lancelot’s time at the Castle West of Mont begins to come to a close things will begin to ramp up and even he won’t know what to do next. If you want to find out the answers to the fabled question of old... come to the next one concert and see for yourself.

Composition Notes: This piece was inspired by a Bossa Nova setting and that is mostly present in it’s rhythm. The B section is a waltz and that is the case because I am quite fond of waltzes and I am not sure I could bear not doing one this semester. I wanted this piece to be fun and light yet surprising (hence the name) and I hope that is reflected in your experience of it. This is the first piece that I have written as a composer that I had almost no struggle with in its creation. I knew what I wanted to make and I made it. Its name is a reflection of the feeling that I hope it gives to you as it has given these feelings to me. However, it makes you feel I hope you can enjoy it!

Gabriel Rojas

My name is Gabriel Rojas. I am a junior music composition major and aspiring film scorer.

Composition Notes: The piece Is called “Liraz” which is a Hebrew phrase meaning “My secret”. This piece opens up with a pad like sound leading into the main theme which is re-introduced through out the piece in a variety of ways. What the piece is portraying is the difficulties and beauties of being honest with God...letting Him in the deepest and darkest parts of your heart. There is a lot of struggle, but ultimately there is triumph.

Dylan Monacelli

Dylan Monacelli is a senior at Westmont College. Dylan studies voice and composition. He likes music. A lot.

Composition Notes: A piece written for voice and piano, Les esprits viennent à moi is a reflection on blindness when navigating a spiritless life. The narrator in question is asking the holy spirits to show themselves, for he/she cannot see them. Upon living a drab and empty life, one questions the validity of their existence, then begins to ponder and even fear what may lie beyond a faithless existence. At the end, the individual wishes to know whether they must open their eyes to see these elusive spirits, or if they feel it and must open themselves to them. It is not known whether the narrator has found their answer. Heavily inspired by the likes of Claude Debussy and Francis Poulenc, Les esprits viennent à moi has been translated to French for two reasons. It was decided that the french language melds beautifully with the impressionistic tonality that dominates the composition. Secondly, it helps to obscure some of the more delicate subject matter that may not be as appropriate for a venue such as this. However, an excerpt of the lyrics are able to give one a fair-if not, incomplete-picture of the song’s idea.
COMPOSERS

Nathan Carlin

I am a first year student here at Westmont College on track for a major in Music Performance and Composition. I have never had any formal education in writing music. I have only ever composed music based on what I felt sounded good. But coming to Westmont, in the short time that I have been here, I have learned so much of what I am capable of making. I am very glad to have the opportunities that have been presented in my time here for they have given me the motivation to move forward with my passion for music.

Composition Notes: Life is full of its twists and turns. It has its good moments full of happiness and glee. It also has its bad ones filled with tension and disarray. This piece is a small resemblance of those moments in “Life”.

Hailey Hoang

Hello friends and strangers, if you didn’t already know, I’m Hailey! You may or may not know me as the girl who blows bubbles before choir or the girl who wanders the music building at all hours of every day. I’m a senior vocal performance major from Maui and I’m super excited to be sharing this piece with you.

Composition Notes: This is a piece dedicated to my favorite fish, Bartholomew. He was a big yellow koi fish who liked to chill at the top of our pond at home, so I named him first. I wanted this piece to give you the feeling I got when I would sit by the pond and watch them all swim, with the trade winds rippling across the water. Enjoy!

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As we entered into the 2020-2021 academic year with the uncertain nature of the months ahead, the Westmont Music Department made an ambitious commitment to provide quality virtual concert programs each and every Friday evening during the Fall semester. Completely free of charge! If you have enjoyed the programs we have provided so far and are able to do so, please consider making a donation so that we can continue to present these high quality programs!

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