

Brooklyn College of CUNY
Michelle J. Anderson, *President*

School of Visual, Media and Performing Arts
Maria Conelli, *Dean*
Conservatory of Music
Marianne Gythfeldt, *Director*

COMPOSERS CONCERT I

Douglas Cohen, *Faculty Coordinator*
Jeryl Johnston, *Program Coordinator*

Monday, November 30, 2020 at 7 p.m.

COMPOSERS CONCERT I

Douglas Cohen, *Faculty Coordinator*
Jeryl Johnston, *Program Coordinator*

Monday, November 30, 2020 at 7 p.m.

The Flamingo Death Dance DAVID HERNANDEZ

Nikita Budnetski, Natalia Pyankova, *violin*
Darya Teterleva, *viola*
Leyla Mukhamedina, *violoncello*

End of the New Beginning BENJAMIN KOTIK
Benjamin Kotik, *violin*

Dirty Laundry ANDREW COWIE
Andrew Cowie, *performing/recording artist*

Farewell Kabul MILAD YOUSUFI
Milad Yousufi, *piano*

excerpt from *Nine O'Clock When the Streets Were Quiet* MAX JOHNSON
Lucy Hatem, *clarinet*
Lauren Cauley, *violin*
Carrie Frey, *viola*
Maria Hadge, *violoncello*

Program Notes

The Flamingo Death Dance—David Hernandez

For this piece I incorporated elements of traditional flamenco rhythms, scales, and ornaments. I wanted to write a string quartet that would be a result of my study of the different regions of Spain and my cultural background as well. A lot of the cello and viola parts drive the piece rhythmically (like a guitar) whereas the top violins switch off between flamenco vocals and guitar soloing. I also used to mispronounce “flamenco” as “flamingo” as a child...

D.H.

End of the New Beginning—Benjamin Kotik

End of the New Beginning is a piece that resembles a wide variety of techniques on the violin, as such techniques reflect the dynamic shifts of this year.

B.K.

Dirty Laundry—Andrew Cowie

Dirty Laundry is a piece conceptualized as a solo percussion piece for brake drum, egg shaker, cymbal, water bottle, tambourine, wood block, garbage can, ratchet and electronic samples. For this concert however, I will be presenting it as a music concrete piece. The piece is inspired by the rhythms found in the sound of washing machines. I collected original samples from laundromats, washing machines at private residences, and YouTube. I then transcribed the rhythms and finally added the electronic elements back in to fill out the sonic landscape. The through-composed nature of the piece mimics the cycle of a washing machine.

A.C.

Farewell Kabul—Milad Yousufi

When I decided to seek asylum in the U.S., I realized that I would not be able to see my country anytime soon. I felt abandoned by my home and yet I longed to go back to it. I wanted to express these conflicted feelings, so I wrote a piece called *Farewell Kabul*. I tried to express both the sorrow of my loss and the beautiful memories that I kept with me from Kabul. There are moments in creating a piece of art where I do not know how it was created. This piece was made like that. It transports me to my past and a thousand wonderful memories.

M.Y.

Nine O'Clock When the Streets Were Quiet—Max Johnson

Nine O'Clock When the Streets Were Quiet is inspired by the endless monotony of our time, and the very final moments of Josef K's life in Franz Kafka's *The Trial*.

M.J.