

Program Notes cont.

Ingemination I— Benjamin Sentmanat

To “ingeminate” means reiteration. Much of our music seems to take artificial echo or reverb for granted, and I believe that it solidifies our “repeated hearings” of the same sounds within a given piece of music as a main structuring unit. Taken to a compositional level, the conscious idea of repetitive patterns is upheld by the ear's unconscious retainment of these patterns and it can be utilized. Thus, this piece is more or less an exercise in seeing what type and form of a piece comes out of the repeated patterns that my ear retains.

— B.S.

Push and Believe— Max Johnson

In the past year, I've found it difficult to find energy and creativity during such a dark and serious time, but when Michelle Hromin asked me to compose a bass clarinet piece for her, I knew the experience would be a bolt of positivity. Michelle is a fierce, joyful, and deeply musical woman, and I knew I could explore many different musical ideas with her in mind. The resulting work is a pairing of frenetic energy and somber reflection, dedicated to the memory of brilliant comedian Steven Brody Stevens, who's joyfully manic humor has been an endless source of joy and inspiration to me over the past ten years. *Push and Believe* comes from one of his mantras, inspiring us to never stop moving forward and evolving. Thank you to Ross Karre and the International Contemporary Ensemble for filming, recording, and believing in this work.

—M.J.

Delusion for Trumpet and Piano— Noelle Tannen

I was inspired by a fellow student last semester who composed for their neighbors during the pandemic. I had found myself writing a lot for chamber orchestra, which has been complicated to execute these days for obvious reasons. This semester, I wanted to utilize the resources I had available. *Delusions* is also partially inspired by a dream, where I was in a delusional state, escaping from something unknown and facing many surreal obstacles along the way.

I composed this piece to be performed by my partner with whom I live, Steven Pilcher (trumpet), and my neighbor/close friend Andrew McGowen (piano). These are two musicians, with incredibly different backgrounds. Before composing, I knew I wanted to honor their diverse musical backgrounds in different ways. For example, while the piece is for the most part specifically notated, there are worked-out moments for the pianist to take improvisational liberties.

—N.T.

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COMPOSERS CONCERT II

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

Tuesday, May 11, 2021 at 7:30 p.m.

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Fugue in A for Solo Violin David Hernandez

Eduardo Hernandez, *violin*

With Us Emmanuel Ortiz

performed by Emmanuel Ortiz

Rudolf's Etude Benjamin Kotik

Benjamin Kotik, *piano*

Cruising Andrés León

Emilie Webol, *voice and electronics*
Jason Nazary, *electronics*

Ingemination I Benjamin Sentmanat

Benjamin Sentmanat, *electronics*

Push and Believe Max Johnson

Michelle Hromin, *bass clarinet*

Delusion for Trumpet and Piano Noelle Tannen

Steven Pilcher, *trumpet*
Andrew McGowen, *piano*

Program Notes

Fugue in A for Solo Violin—David Hernandez

This year I plan to write 24 fugues in every key for piano by December 2021. My dad, as a violinist, asked me to make one for violin. I kind of brushed it off but decided to go for it. It was a new experience for me writing a piece for solo violin and working within the limitations of the instrument and having him help me revise my score.

—D.H.

With Us—Emmanuel Ortiz

The piece is an extended version of an exercise where we were to make songs using our names. The song begins with two notes, the Em and A, which are part of my name EMMANUEL. The idea was to combine this with a religious meaning that is behind the name IMMANUEL: “God is with us.” I tried to make use of counterpoint by voices accompanied by an organ, two violins, and a cello.

—E.O.

Rudolf's Etude—Benjamin Kotik

Rudolf's Etude is a series of techniques and styles coherently presented in a single composition. The piece is intended for the piano and attempts to convey artistic expression with no boundaries.

—B.K.

Cruising—Andrés León

Arrive
Locate
Immerse
Move
Explore
Find
Interact
Express
Receive
Expand
Give
Fulfill
Conclude
Smile
Move on
Again
Take all
Eyes close
You are done

—A.L.