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## CONSERVATORY COMPOSERS CONCERT III

Douglas Cohen, *Faculty Coordinator*  
Shane Chapman, *Program Coordinator*

Tuesday, December 14, 2021 at 7 p.m.  
Online

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# CONSERVATORY COMPOSERS CONCERT III

Douglas Cohen, *Faculty Coordinator*  
Shane Chapman, *Program Coordinator*

Tuesday, December 14, 2021 at 7 p.m.  
Online

Nocturne (Quiet Night Thought) for Solo Guitar

DAVID HERNANDEZ

David Hernandez, *classical guitar*

Childhood Umbrella

ZIHAO CHEN

Zihao Chen, *electronics*

Waves in Motion

ANDREW COWIE

Andrew Cowie, *baritone saxophone*  
Aloe Russell, *alto horn*

Sea Longing

KAITLIN KLEINAU

Kaitlin Kleinau, *soprano*  
Violetta Zabbi, *piano*

Electronic IV

BENJAMIN SENTMANAT

Benjamin Sentmanat, *electronics*

*Please join us for our upcoming free concerts of contemporary works and  
new acoustic and electroacoustic music*

## Conservatory Orchestra Holiday Concert

Thursday, December 16 at 5:30 p.m.

Claire Tow Theater

George Rothman, *Conductor*

*The Conservatory Orchestra presents an evening of festive music.*

## Computer Music Showcase

Thursday, December 16 at 7 p.m.

Topfer Recital Hall

Jacob Sachs-Mishalanie, *Director*

*Students of the Electroacoustic Music class present new original  
acousmatic and interactive electronic works.*

*And all the world began to fight  
Yes all the world began to fight*

*The walls are paper thin  
And I'm leaning too close  
Perhaps I'll write myself an etude*

*And sing as if I had no heart  
When all I wanted was a touch  
Guess I'll touch myself*

*Tonight, my God I'm so lucky to be alive  
It's the anchoring of my body  
And how it holds against this steady light*

*It isn't pale or yellow  
And I am not your wife  
I am all mine*

—N.T.

***The Last Fare from NEW YORK IS DEAD—Chris Dieman***

This piece comes from a new song cycle entitled *NEW YORK IS DEAD*. Created with support from NYC Dept of Cultural Affairs, NYSCA and the NYC Artist Corps and inspired by an absurd New York Post headline during the Coronavirus Pandemic, *NEW YORK IS DEAD* explores what happens to the lives of New Yorkers when their home is turned upside down and inside out. The World Premiere of this song cycle features an eclectic score that emphasizes community against backdrop of New York's "beautiful mosaic": the piece seeks to be both a mirror of and commentary on our melting pot of disparate rhythms now interrupted. This song reflects the struggle of one specific group of New Yorkers: the cabbie. Like so many drivers, this cabbie has lost everything. As he drives through an emptied-out city, he reflects on the path that has brought him to this point, and what might be next.

—C.D.

Rescue Me

MILAD YOUSUFI

Hana Mundiya, *violin*  
Ramón Carrero-Martínez, *viola*  
Drake Driscoll, *violoncello*  
Tengku Irfan, *piano*

Eletrodos

RUBENS SALLES

Recorded and Mixed by Rubens Salles  
Rubens Salles, *keyboards, synthesizer, voice, and processed sounds*  
Paulo Bira-Bass, *synthesizer pedals*  
Bruno Lasi, *drums*

Witch Wife—Touching

NOELLE TANNEN

Alexander Malomozhnov, *violin*  
Narine Nanayan, *violin*  
Ksenia Zhuleva, *viola*  
Gagik Makichyan, *violoncello*  
Noelle Tannen, *vocals*

The Last Fare from NEW YORK IS DEAD

CHRIS DIEMAN

Jeff Morrissey, *baritone*  
Utsav Bhargava, *piano*

# Program Notes

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## **Nocturne (*Quiet Night Thought*) for Solo Guitar—David Hernandez**

A selection from a guitar suite that is still a work in progress based on three poems by the Chinese poet, Li Bai. This piece is based on his poem "Quiet Night Thought." The translation goes as follows:

*There is moonlight shining before my bed,  
I suspect that there is frost on the ground,  
Raising my head, I gaze at the moonlight,  
Lowering my head, I think of my home village.*

—D.H.

## **Childhood Umbrella—Zihao Chen**

A mixtape of memory, using field recording blended with ambient sounds.

—Z.C.

## **Waves in Motion—Andrew Cowie**

*Waves in Motion* is a piece about change just as the waves in the sea are ever shifting.

—A.C.

## **Sea Longing—Kaitlin Kleinau**

The color of these songs is decidedly purple, indicative of wistful imaginings, starry nights, and oceans bathed in twilight. The subject matter of *Sea Longing* depicts a desire to be known. The protagonist of *Sea Longing* feels a kinship with the sea. She offers her heart to the sea, and in return, requests a peace and simplicity that only the waves can provide. Dew is quicker-paced, which is indicative of the early-morning nature of dew. Dew also symbolizes the ephemeral nature of love, which is beautiful and nourishing, but easily lost and impossible to find again once it is gone. The moments of chromaticism, contrasting keys, and mixed meters of these compositions encapsulate the unsettled nature of these songs. Despite its nature, a sliver of silvery hope is embedded into each one of these songs.

—K.K.

## **Electronic IV—Benjamin Sentmanat**

This piece began as an experiment in creating an intelligible work out of sampled and synthesized noise, and how to create meaningful musical syntax within those parameters. Although there is some pitched material, the question of the piece is whether the pitched material characterizes the noise, or vice versa.

—B.S.

## **Rescue Me—Milad Yousufi**

The VISION Collective and Renovare Music - Benefit Concert for Buffalo String Works.

—M.Y.

## **Eletrodos—Rubens Salles**

An Electroacoustic experience over Free Improvisation.

—R.S.

## **Witch Wife - Touching—NoelleTannen**

*Witch Wife—Touching* is a composition for string quartet and voice inspired by the poem, "Witch Wife," by Edna St. Vincent Millay:

*She is neither pink nor pale,  
And she never will be all mine;  
She learned her hands in a fairy-tale,  
And her mouth on a valentine.*

*She has more hair than she needs;  
In the sun 'tis a woe to me!  
And her voice is a string of colored beads,  
Or steps leading into the sea.*

*She loves me all that she can,  
And her ways to my ways resign;  
But she was not made for any man,  
And she never will be all mine.*

“Witch Wife—Touching”

*I gave my keys to a lover last night  
He made my bed and then grew tired*