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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, classical guitar
DAVID HERNANDEZ

Childhood Umbrella
Zihao Chen, electronics
ZIHAO CHEN

Waves in Motion
Andrew Cowie, baritone saxophone
Aloe Russell, alto horn
ANDREW COWIE

Sea Longing
Kaitlin Kleinau, soprano
Violetta Zabbi, piano
KAITLIN KLEINAU

Electronic IV
Benjamin Sentmanat, electronics
BENJAMIN SENTMANAT

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

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

Eletrodos

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

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

The Last Fare from NEW YORK IS DEAD

Jeff Morrissey, baritone
Utsav Bhargava, piano

—N.T.
Program Notes

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.

Elektrodos—Rubens Salles
An Eelectroacoustic 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