NEIGHBORHOOD MUSIC SCHOOL
presents
THE 2022
RENÉE B. FISHER PIANO
COMPETITION

The Night Glowed Red
by Cole Reyes

ELEMENTARY / MIDDLE SCHOOL
DIVISION WORK
Commissioned by the Renée B. Fisher Foundation

To be premiered at the 2022 Winners' Concert
The Night Glowed Red

(2021)

Duration: 4 minutes

Cole Reyes
(ASCAP)

Written for the elementary division of the 2022 Fisher Piano Competition
Composer Biography:
Cole Reyes (b. 1998) is a Brooklyn-based composer, educator, conductor and performer originally from the Chicagoland Area. His music is influenced by the modern expression of tonality and post-minimalism seeking to create a rich sonic atmosphere for a wide audience.

His music has been awarded by groups such as IL-ACDA, the National Flute Association, Lux Choir, newEar Contemporary Chamber Ensemble, the Huntsville Master Chorale, the Six Degrees Singers, and San Francisco Choral Artists and many others. He has collaborated with artists such as the JACK Quartet, Transient Canvas, the Rhythm Method Quartet, Juventas New Music Ensemble, Dashon Burton, the Momenta Quartet, and Unheard-of/Ensemble.

He received his undergraduate degrees in music and mathematics from Washington University in St. Louis. While there, he had the opportunity to study with Christopher Stark and L.J. White. He currently attends New York University where he is pursuing a master’s degree in Concert Music Composition, studying with Robert Honstein, Michael Gordon, and Julia Wolfe.

Program Note:
“The Night Glowed Red” is a modern approach to the classic nocturne. Building on the nocturnes of Chopin and Field, I seek to evoke the complex and uncomfortable emotions that accompany night. As I wrote the piece, I had the constant image of wildfires burning through the night – hence the title. The night surrounding the fires was so peaceful, but the fire itself was growing – destroying all in its path. However, the violence of the fires is unlike that of a tornado or hurricane. It is slow-moving and inescapable. Throughout the piece, I actively sought not to use tonal conventions to display this discomfort with off-beat interjections and discordant accents to further the mood. Overall, this piece is about leaning into the discomfort in order to wish for a better tomorrow.
If octaves are not possible, roll chords.