

# Voyage: One, Part 2

Class Concert

## Ensemble Uncaged

Rachael Elliott and Andy Kozar | co-directors

### Fanfare of Changes

Hollyn Slykhuis, trumpet  
Colin Milch, trumpet

Trevor Weston

### Le Voyage, La musique

II. L'âme du vin

III. La Musique

Caroline Wolfe, soprano  
Simone Cartales, viola  
Noah Stone, piano

Marjorie Merryman  
text by Charles Baudelaire

### A Few Kites

Yue Pan, violin  
Colin Milch, trumpet  
Electronics

Scott Worthington

### Love Proverbs (World Premiere)

Christina George, flute  
Autumn Istre, bass trombone  
Caroline Wolfe, soprano  
Noah Stone, piano

Xiaoxi Zhang  
text by Xiaoxi Zhang

### Kis Csáva

Maria Bustos, piccolo  
Noah Perkins, trombone  
Evan Delaney, guitar

György Kurtág

### Jean Phillippe Rameau

Christina George, flute  
Hollyn Slykhuis, trumpet  
Autumn Istre, bass trombone

Marc Sabat

Monday, March 21, 2022 • 7:30 pm • Edward M. Pickman Hall  
Longy is committed to making music available to the broadest audience,  
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**LONGY**  
School of Music of Bard College



**Tight Sweater**

Rachael Elliott, bassoon  
Jenna Driscoll, marimba  
Noah Stone, piano

Marc Mellits

**Elegy (Separation)**

Colin Milch, flugelhorn  
Patrick Wu, violin  
Orlando Salazar, oboe  
Lorenzo Macuja, clarinet

John Morrison

**Counterpoint V**

Yue Pan, violin  
Hollyn Slykhuis, trumpet  
Noah Perkins, trombone

Václav Nelhýbel

**Voyage: One, Part 2** traverses the Familiar and the Unknown, illuminating the space between us while fostering the curiosity and imagination that propels us forward. Embark on a journey of discovery of contemporary chamber music, including the World Premiere of "Love Proverbs" by Longy graduate student, Xiaoxi Zhang, and a performance of "Elegy (Separation)" by Longy faculty member John Howell Morrison.

**Ensemble Uncaged** is Longy's premiere new music group, dedicated to performing music by established composers as well as emerging and underrepresented voices, expressing multiple perspectives. We honor the familiar, invite the unknown, and challenge the conceptual limits of concert music in the 21st century.