

# New Music by Longy Composers

Thursday, November 16, 2023 | 8:00 pm

Edward M. Pickman Hall

Works by Dian Alicia, Jiahao Chen, Jeremy Duckett, Elizabeth Derstine, Charlotte Ensley, Arson Fahim, Jiashu He, Samuel LaGrego, Kevin Lubin, Andreas Michaelides, Killian Riley, and Qudrat Wasefi.

## FU ZHU 夫渚 (2023) for cello and piano

**Jiashu He** (b. 1998)

Joe Cracolici, cello, Kexin Zhu, piano

In ancient Chinese mythology from the "Shan Hai Jing," the third central mountain range is known as the "Fu Shan Shanxi." The first mountain in this range is called the "Ao An Shan," and it is the residence of the goddess Dai Chi. Within this mountain, there are creatures resembling deer but with pure white fur and four horns on their heads. These creatures are known as "Fu Zhu." If they appear in the world, it is believed to be an omen of heavy rainfall. —©Jiashu He

## JABBERWOCKY (2023) for voice and toy piano

**Kevin Lubin** (b. 2000)

Daniel Haakenson, countertenor; Johnny Elliott, toy piano

*Jabberwocky*, the nonsense poem by Lewis Carroll, first appeared in the novel *Through the Looking Glass*. It has been set by many composers in a variety of styles and feelings; some choose to focus on the creepy elements of the narrative and portray the music in a spooky avant-garde style, while others emphasize the silly and playful use of language. I try to do a bit of both, while erring on the side of silly. The use of toy piano gives it a sort of childlike feeling which can feel unsettling at times but otherwise joyful. The form of the work itself is fairly off-kilter, consisting of several short, fragmented sections that never end in a true feeling of cadence. However, the work overall is intended to be fun to both perform and listen to! Don't try to make sense of the nonsense, just sit back and immerse yourself in the world of the Jabberwock. —©Kevin Lubin

## THE CATS HAVE COME TO TEA (2023) for voice and toy piano

**Kevin Lubin**

Ruby Abreu, mezzo-soprano; Johnny Elliott, toy piano

A little while ago, I received a book of poetry about cats. I immediately knew I had to begin writing a whole series of compositions about cats; the poems in the book are so delightful and deserve to be performed in a musical setting. This poem, "The Cats Have Come to Tea,"

was written by Kate Greenaway, who was a children's author and artist. My intention with this setting was to keep the integrity of the poetry; there's a sort of frantic but fun element to the language and I match that with short and snappy rhythmic motifs in both the toy piano and vocal parts. There are certain sections of the poem that include the cats' meows which I use as an excuse to have my singer show off their technical skill. After all, wouldn't a cat use any excuse to show off? —©Kevin Lubin

### **THREE PIECES FOR PREPARED VOICE (2023)**

**Charlotte Ensley** (b. 1999)

Charlotte Ensley, mezzo soprano

Three Pieces for Prepared Voice (2023) explores what it means to prepare an instrument and the differences between vocalists and instrumentalists. To prepare the voice for this work three elements must be added: an element to change the grounding of the feet, an element to add weight to the arms, an element added to the face or lips. The vocalist may also choose to consume something immediately prior to the performance. —©Charlotte Ensley

### **LOST SPACEMAN (2023) for clarinet and piano**

**Jeremy Duckett** (b. 2002)

Madison Wilder, clarinet; Grace Wun, piano

### **CARRIACOU (2023) for alto saxophone and guitar**

**Kilian Riley** (b. 2003)

Mike Desouvre, alto saxophone; Izel Mori, guitar

### **PIANO TRIO NO. 1: HIRAETH (2022)**

**Arson Fahim** (b. 2000)

Viridiana Hernandez, violin; Ana Ospina, cello; Calvin Kotrba, piano

### **SHOUT BEFORE DAWN (2023) for string quartet**

**Jiahao Chen** (b. 1999)

GAIA Quartet: Aspen Barker and Yi Tang, violins; Simone Cartales, viola; Rosalyn Taylor, cello

### **DANCE OF THE MOON CHARIOTEER (2023) for violin, viola, and two celli**

**Jiashu He** (b. 1998)

Tanya Zhmendak, violin; Julian Matthew Bernal, viola; Ana Ospina and Yitian Huang, cello

In this legend, ten suns rose in the sky and scorched the earth. The archer Houyi shot down nine, and for saving his people and was awarded two elixirs of immortality which he gave to his beloved Chang'e for safekeeping. Before they were able to take the potions together,

Houyi's apprentice Fengmeng broke into their house while Houyi was hunting and demanded the elixirs. Instead of succumbing to Fengmeng, Chang'e drank both and ascended to the moon where she became goddess. In this piece, He explains that "the mellow and melodious timbre of the horn, combined with the long and euphonious melody played by the strings...create the picture, artistic conception, and atmosphere. —©Jiashu He

## **SHADOW'S DANCE (2023) for trumpet, vibraphone, double bass, and piano**

**Jiashu He**

Mark Perez, trumpet; Nicoleta Savvidou, piano; Javier Avendano, double bass;  
Samuel Cerra, vibraphone

Dancing in the dark, dancing on the shadow. —©Jiashu He

## **KHASHM - خشم (ANGER) (2023) for soprano, tenor, clarinet, piano, and double bass**

**Qudrat Wasefi (b. 1999)**

Sarah Curtis, soprano; Bing Jiang, tenor; Madison Wilder, clarinet; Liz Derstine, piano; Javier Avendano, double bass

The title, *Khashm*, translates to Anger in Farsi. The inspiration for this piece comes from everything that has been happening in my home country of Afghanistan. During the time I have been away from home beginning in 2022, there have been major events happening; from a bomb explosion to banning women and girls from attending elementary schools and university and banning them from working—sometimes even worse—banning them from simply going outside. My "Anger" was a way to raise my voice and ask, how much pain and suffering shall someone receive? Or, how strong are human beings to tolerate all this pain alone? Or, as Bob Dylan said: How many roads must a man walk down?, how many seas?, how many mountains? Etcetera, to the end, I want my music to stand for those who suffered are facing pain and loss every day. —©Qudrat Wasefi

## **KALA SENJA (2023) for flute, mezzo soprano, countertenor, prepared piano, wind chimes, triangle, and electronics**

**Dian Alicia (b. 1972)**

Crystal Yi Wu, flute; Sariah Seare Young, mezzo-soprano; Daniel Haakenson, countertenor; Lingbo Tan, prepared piano, Kevin Lubin, percussion, Dian Alicia, pre-recorded electronics

*Kala Senja* comes from Indonesian which means at dusk. This composition attempts to describe the impression when farmers have finished working in the rice fields in the afternoon. After work, they would sit and rest in a wooden hut with their colleagues, drinking coffee, chatting and singing, before finally going home and resting. Meanwhile, the chosen instrumentation aims to create a lively picture of the ambience in the countryside. The pentatonic scale used is based on a gamelan scale which originates from Indonesian culture, and the lyrics are written in Javanese language, which is one of the more than 700 indigenous local languages in Indonesia. —©Dian Alicia

Text and translation ©Dian Alicia

Kerja wis rampung, Awak kesel lan ati seneng, Maturnuwun Gusti kulo diparingi kerja.	The work is finished, Your body feels tired, but your heart full of joy, Thank God, I was given a job.
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Bareng konco-konco, ngombe kopi, ngobrol-ngobrol, karo nembang. Maturnuwun Gusti kulo diparingi konco.	With friends, drink coffee, chatting and singing, Thank God, I was given friends.
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Saiki wis surup Srengengene wis angslup Mulih nyang keluarga lan ngaso Maturnuwun Gusti kulo diparingi keluarga	Dusk has come The sun has set It's time to go home to family and rest Thank God for my family.
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### **CATACOMBS OF UNBRIDLED SPIRITS (2021, rev. 2023) for flute, clarinet, bassoon, violin, viola, piano and electronics**

**Samuel LaGrego** (b. 1999)

Christina George, flute; Elise Hill, clarinet; Liza Knight, bassoon; Ambrose Philipek, violin; Julian Bernal, viola; William Smith, piano; Samuel LaGrego, pre-recorded electronics

*Catacombs of Unbridled Spirits* is a "Dungeon Theme" that was written for an upcoming collection of hypothetical video game themes, inspired by games such as *The Legend of Zelda*, *Skyrim*, and *Final Fantasy*. It was originally written during the height of the pandemic, when live performances were impossible. As such, it is an ambient and "asynchronous" piece which was built for remote performance over Zoom, using graphic notations and time codes rather than time signatures. This strategy allowed for Zoom's latency to be a feature rather than a bug. The piece had one Zoom performance in 2021 which featured Fifth House Ensemble. Now, in 2023, after undergoing revisions at Longy, the piece is ready for an in-person live performance. —©Samuel LaGrego

### **AUGUST (2023) for flute, bassoon, piano, voice, two violins, and cello**

**Elizabeth Derstine** (b. 1985)

Thomas Conrad, flute; Liza Knight, bassoon; Caroline Wolfe, piano and voice; Xiaochang Tang, cello; Ambrose Philipek, violin

### **BLACKJACK (2023) for guitar, alto saxophone, vibraphone, electric bass, and drum set**

**Andreas Michaelides** (b. 1996)

Alejo Topet, electric guitar; Ben Canfield, alto saxophone; Samuel Cerra, vibraphone; Javier Avendano, electric bass; Sergio Arocha, drum set