



It's Personal

New Music by Longy Composers

Thursday, April 18, 2024 | 8:00pm

Edward M. Pickman Hall

VIOLIN CONCERTO (2024)

Filippo Erhan Bagarella

II. Adagio

Janice Ka Hing Yip, violin; Libor Dudas, piano

noise II (2024) for electronics

Charlotte Ensley (b. 1999)

noise II is my second response to the noise music currently coming out of Seattle, WA, and particularly the work of composer Noel Kennon.

FLASH SALE (2024) for piano and electronics

Charlotte Koonce (b. 2000)

Sakurako Kanemitsu, piano

CAPRICE NO. 1 (2024) for solo violin

Filippo Erhan Bagarella (b. 2002)

David Zhu, violin

SPIDER'S WEB (2023) for solo piano

Kilian Riley (b. 2003)

Kenny T. C. Cheung, piano

EVERY FARAWAY LIGHT HAS ITS OWN STORY (2024) for solo piano

Samuel LaGrego (b. 1999)

Samuel LaGrego, piano

CHROMATIC FUSION (2024) for trumpet, cello, and piano

Andreina Kasper Salas (b. 1992)

Sakurako Kanemitsu, piano; Nick Hill, trumpet; Andreina Kasper Salas, cello

Chromatic Fusion delves into the fascinating relationship between music and color, inviting you to experience a multisensory journey where vibrant hues of sound intertwine. As you listen, engage in a thought-provoking exercise: can you discern the subtle nuances of color within the music? Feel free to participate in the fun by trying to guess which instrument or section represents the hue of red, yellow, or blue.

MY LOST CONNECTION (2024) for flute, alto, cello, and piano

Qudrat Wasefi (b. 1999) and **Charlotte Koonce** (b. 2000), film directed by Zahra ZareMilano

WHAT DID SHE DO? (2024) for soprano, piano, bassoon, and cello

Tetiana Zhmendak (b. 2002)

Pengcheng Li, soprano; Zhuoyu Shen, piano; Liza Knight, bassoon; Nina Kasper, cello

IN EXTREMITY; (2024) for bassoon, trumpet, violin, and viola

Charlotte Koonce (b. 2000)

Liza Knight, bassoon; Mark Perez, trumpet; Dmitri Ascarrunz, violin; Vincent Francis, viola

LILACS (2023) for string quartet

Kevin Lubin (b. 2000)

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

This work is heavily inspired by Amy Lowell's 1920 poem "Lilacs," a personal favorite of mine. Throughout this piece, the melodic and rhythmic material is derived from my reading of direct quotations in the poem. As the piece continues, the performers actually speak the final verse of the poem to further the connection between the text and the music. The music is also inspired by the form of the poem itself, particularly Lowell's use of repetitions and space.

STRING QUARTET NO. 3 (2024)

Ryan McAvoy (b. 2001)

GAIA Quartet

WITHIN (2024) quintet for piano and strings

Elizabeth Derstine (b. 1985)

Elizabeth Derstine, piano, and GAIA Quartet

its down back (2024) for two voices, baritone saxophone, two bassoons, and two trumpets

Rory Lesperance (b. 2000)

Haloye Johnson and Charlotte Ensley, voice; Mike Desouvre, baritone saxophone; Liza Knight and Rory Lesperance, bassoon; Mark Perez and Nick Hill, trumpet

DUST (2024) for flute, violin, piano, and baritone doubling guitar

Will Moore (b. 2001)

Hannah Anderson, flute(s); Elvina Liu, violin; Nicoleta Savvidou, piano; Will Moore, baritone & guitar

DO NOT STAND AT MY GRAVE AND WEEP (2024) for voice, saxophone, and piano

Elise Hill, Sarah Potter, and William Smith

Sarah Potter, voice; Elise Hill, saxophone; William Smith, piano

SCENES FROM A FAERY FOREST (2024) for two countertenors, soprano, mezzo soprano, two toy pianos, and narrator

Kevin Lubin

Riuji Sato, countertenor; Daniel Haakenson, countertenor; Anna Jean Simmons, soprano; Ruby Abreu, mezzo-soprano; Tim Antonelli, toy piano; Johnny Elliott, toy piano; Libor Dudas, narrator

Scenes from a Faery Forest is a song cycle consisting of five songs, each one describing something you might see in an enchanted forest. One might come across cats invading a tea party, a valiant knight battling with a mythical beast, or fairies that are mischievous as well as benevolent. Here is a list of the songs with their authors: “The Fairies’ Recall” (Felicia Hemans, 1793-1835) “Doubt No More that Oberon” (Edna St. Vincent Millay, 1892-1950) “Jabberwocky” (Lewis Carroll, 1832-1898) “The Cats Have Come to Tea” (Kate Greenaway, 1846-1901) “The Faery Forest” (Sara Teasdale, 1884-1933).

ABOUT LONGY

Longy is unlike any music conservatory. Our mission: to train students to make a difference in the world – to make their music matter. Founded in 1915, the Longy School of Music of Bard College is a degree-granting conservatory in Cambridge, Massachusetts. Longy prepares students to meet the challenges of a changing global landscape head-on, giving them the skills to reach new audiences and engage new communities.

We acknowledge the Longy School of Music of Bard College is situated on the traditional lands of the Massachusett, Wampanoag, Narragansett, and Pawtucket nations, among others. We are grateful for these nations’ centuries of stewardship and recognize their profound resilience through devastating impacts of colonization.