

Birth of the Universe (2020, rev. 2024) for flute, EWI, SSAA choir, drums, piano, organ, three electric guitars, electric bass and violin [6']

This piece is the first track on my new album which shares the name of this recital—*Continuums*. The track serves as an grand opening for this concert, the album, and the universe itself!

Symbiotic Storm (2024) for flute, clarinet, bassoon, alto saxophone, trumpet, drums, piano, electric guitar, electric bass, violin, viola and cello [4']

Featured as the third track on *Continuums*, this piece is particularly angular and eccentric. It is a spiritual successor to the album's second track (Jupiter Highway), as it is heavily inspired by Jupiter's famous storm—the Great Red Spot.

Nova Tide (2024) for flute, clarinet, glockenspiel, piano, electric guitar and electric bass [4']

The original version of this piece is featured as the eighth track on *Continuums*. That version of the piece is atmospheric, heavy, and a bit melancholic, as it is inspired by exploding stars. However, the version of the piece being premiered at this concert is a new arrangement that takes on a much more mellow, ambient, chamber-music aesthetic.

Clashing Shadows, visualizer music video (2024) [7']

This piece is the fourth track on *Continuums* and is one of the first pieces to incorporate my own voice. The track features a spoken word text recited by myself which explores existential themes and ponders the two mysterious and infinite stretches of time that surround the durations of our lives. **Warning:** This piece contains concepts which some audience members may find distressing. Audience members are permitted to step outside during this piece if needed.

Every Faraway Light Has Its Own Story (2024) for solo piano [12']

Now, we step away from the new album and begin to explore material from other areas of my music. This piece is a solo piano work inspired by the warm, yellow-orange city streetlights that one can see while driving over a bridge or on a highway passing over a distant town. Those lights form one of my favorite images that I've seen in life so far. They also exist within my mind as a symbol for the catharsis that I chase after by composing music.

Convergence (2023) for bass clarinet, bassoon, alto saxophone, drums, electric guitar and electric bass [~8']

This experimental work was written during Divergent Studio in the summer of 2023. The task was to write a piece for clarinet, bassoon, saxophone and electric guitar. I decided to use this

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task as an opportunity to experiment with improvisational methods which I had not explored before, including assigning pitch sets and motivic shapes as parameters for guided improvisation sections.

Video Game Music Demo Reel [~15']

1. **Battle Theme: Live to Tell the Tale (2022)**
2. **Forest Theme: Lost in the Ethereal Grove (2021)**
3. **Sailing Theme: Waves of Promise (2022)**
4. **Nighttime Exploration Theme: Candlelight's Promenade (2023)**
5. **Dungeon Theme: Catacombs of Unbridled Spirits (2021)**
6. **Villain Theme: Mortem Incarnatum (2022, rev. 2024)**

This video showcases a collection of hypothetical video game themes which I've written throughout my time at Longy. They will all be featured on a future album titled *Soundscapes for Adventurers: A Hypothetical Video Game Soundtrack*, and one of the themes will also be featured in an actual video game!

Dethrone the Tyrant (2019, rev. 2024) for EWI, drums, organ, synthesizer, two electric guitars, acoustic guitar and electric bass [4']

This piece is the eighth track from my first album *The Brighter Timeline*. The track was particularly inspired by boss battle themes in games like Final Fantasy, Tales of the Abyss, and Star Ocean.

Every Night When the Sun Goes Down, rearranged for solo tenor and piano (originally composed by Gwyneth Walker in 1996, arr. Samuel LaGrego in 2024) [4']

This song is uniquely positioned as the only arrangement of a pre-existing piece in this program. The song has a great deal of history for me. When I was a member of the Binghamton University Chamber Singers, we sang this song. During that time, my great friend Dan was in Chamber Singers with me and sang the baritone solo for this piece. Tragically, in January of 2023, Dan passed away. He was one of the greatest humans I've ever met, so in celebration of his life, I was inspired to create an arrangement of this piece for solo tenor and piano. This arrangement allows me to sing the song in his honor, and to commemorate his performance while adding my own variations.

Lucid Daydream (2019, rev. 2024) for full amplified orchestra—flute, clarinet, EWI, alto saxophone, tenor saxophone, trumpet, trombone, tuba, drums, piano, organ, electric guitar, electric bass, two violins, two violas, cello and double bass [9']

Serving as the fifth track on *The Brighter Timeline* and the grand finale of tonight's program, this piece is the largest one I will have ever had performed. The piece was originally written for Explorchestra, the Composers Orchestra club at Binghamton University. Now, the piece is revised, reborn, and ready to be performed by these amazing musicians!