

11-6-2016

Senior Recital: Zach Latino, composition, "Coming of Age; and/wanting.nothing.to/do/with/it"

Zach Latino

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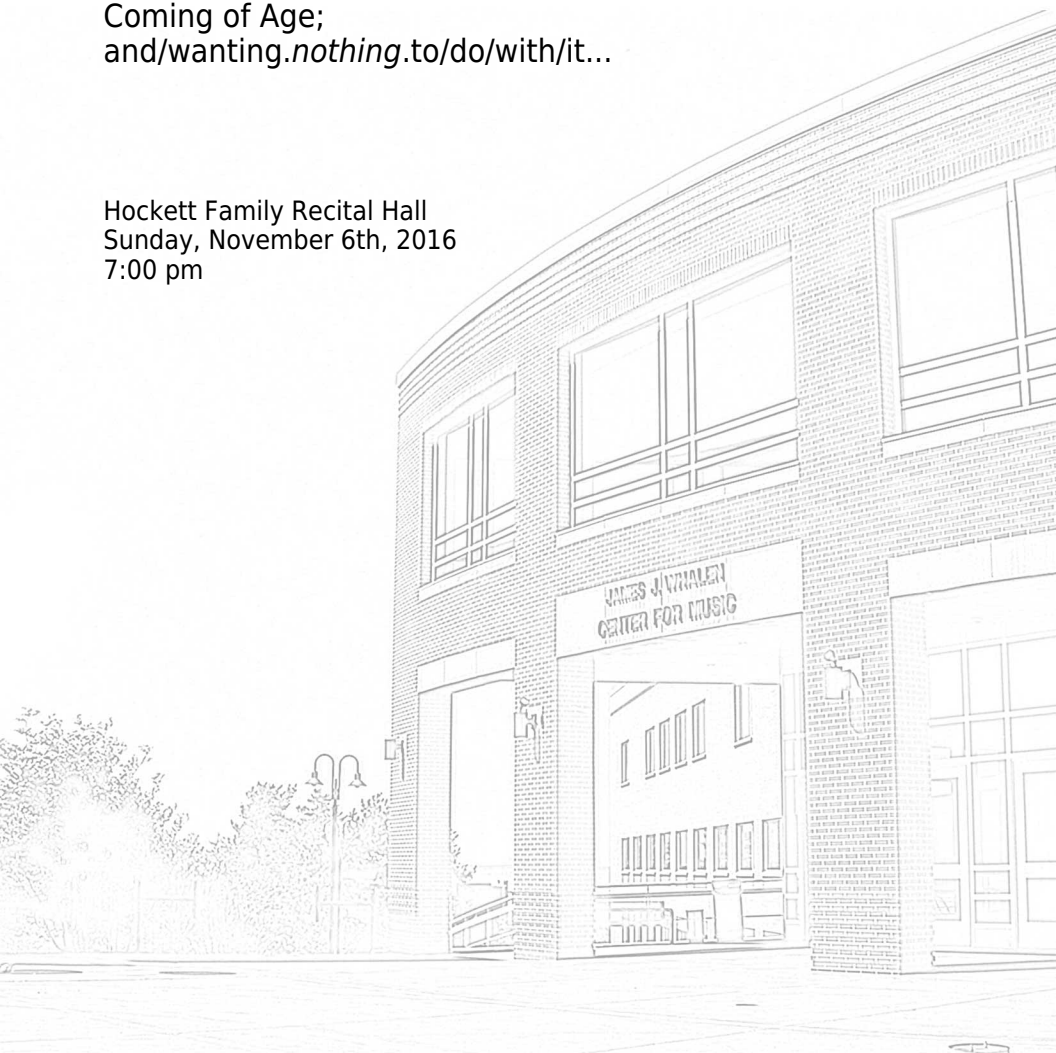
Senior Recital:

Zach Latino
& friends

- Composition -

Coming of Age;
and/wanting.*nothing.to/do/with/it...*

Hockett Family Recital Hall
Sunday, November 6th, 2016
7:00 pm



ITHACA COLLEGE

School of Music

Coming of Age;

and/wanting.nothing.to/do/with/it...

the senior composition recital of Zach Latino

NONE of this would be possible without my amazing friends and colleagues. They are the REAL stars tonight. Please, applaud generously and thank them well - I can't express gratitude enough on my own. Thank you.

String Quartet No. 1 (2015)
"eTudes for string quartet"
I. Texture

Zach Latino
(b. 1995)

Corey Deusel, violin
Kate Jurek, violin
Richard Cruz, viola
Bryce Tempest, cello

Gnats! (2016) for tenor and piano

text by Hermann Hesse
translation by James Wright

Joseph Lupa, tenor
Joon Sang Ko, piano

DOMestiqué No. 1 (2016) for
soprano, electric guitar, and live
electroacoustic manipulations

in dedication to Caroline Fresh

Caroline Fresh, soprano
Parker Callister
Nicky Young

Good Enough (2014)
from *Beard* the musical

Rachel Benjamin
Zach Latino

Haiku Sonata (2015) sonata No. 1 for violin and piano

- i. autumn skin beæt red
- ii. as it *snowed* in october
- iii. summer's slice burnsz still

Esther Witherell, premiere collaborator
Joon Sang Ko, piano

Notes

Coming of age is tough for everyone, and I have taken it extremely roughly. Many days I find my own inabilities to conform to what seems like everything else around me as tiring and tedious. It would be so much easier to do my "job", or to fulfill my "role", yada yada... but I have no idea what that is. Well, at least I didn't. I'm starting to figure it out, though.

So I decided that my recital will be an indirect narrative of the things I have tried, experimented with; things I love and hate - things I once loved and now hate... the narrative of things I reject and things I will never let go of. Each piece, even those without text, subscribe to some greater idea. Music often does this. But I am talking about a more kinesthetic and direct relationship that I have with each piece because of my relationship to the subject to which that piece may be a reaction - a rejection, or a rejoice. Each piece on the program is one of these. Rejection of Gender. Rejoicing in Ignorance. Accepting the God but denying the religion, what have you. It is not my job, I strongly believe, to tell you which idea goes with each piece. Please don't ask me when we meet in the Green Room post performance, because I won't tell you. But I thought it would be enlightening to you as an audience to learn the common thread of this evening, and to follow it as far as you can find it, and then go further still where perhaps it becomes lost again. But that's the point - that's the art.

All of my scores have in the front cover this inscription:

"Thank you for purchasing/studying/performing my piece. It means to me the world; however, do not be afraid to make this *your* piece as well. Change dynamics. Remove repeats. Add repeats. Add octaves; I don't care about these things. In fact, I encourage these things. Art is not about absolute control - it is about observation and change and thought and intellect and beauty and *courage*. Be courageous, artist, and make something your own. This is your piece now."

ZL