

Chasity Thompson  
*clarinet*

Recital in partial fulfillment of the  
Bachelor of Music degree, 2025  
Student of Andrew Sandwick

with  
Cynthia Chih-Yu Tseng, Pin-Han Huang, piano

Wednesday, March 26, 2025  
8:00 p.m.  
Burnes Hall

PROGRAM

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**Amanda Harberg**  
(b. 1973)

*Hall of Ghosts* (2020)

**Carlo Della Giacoma**  
(1858–1929)

*Fantasia on Mascagni's "Cavalleria Rusticana",*  
**op. 83** (1891)

Cynthia Chih-Yu Tseng, piano

**Coleridge Taylor-Perkinson**  
(1832–2004)

*Finale*

*Intermission*

**Jean Françaix**  
(1912–1997)

**Clarinet Concerto** (1967-1968)

Allegro  
Scherzando  
Andantino  
Allegrissimo

Pin-Han Huang, piano

*Chasity Thompson is the recipient of the  
Karen Marsh Tenney and Thomas N. Loring Scholarship*

## **Harberg** *Hall of Ghosts*

To open my recital, I'll be performing Amanda Harberg's *Hall of Ghosts*. While the title suggests something eerie, I find this piece to be both welcoming and inviting, as if stepping into a space where the past lingers in a way that feels familiar rather than frightening. Harberg's writing blends haunting lyricism with warmth, creating a piece that draws the listener in, making them feel part of the echoes of history rather than just an observer.

*Hall of Ghosts*, composed in April 2020, was composed as a 'thank you' gift dedicated to the wonderful community of flutists who participated in my Prayer Project- a virtual flute orchestra project that I produced during the Covid-19 lockdown period.

*Hall of Ghosts* was inspired by piccoloist Gudrun Hinze, who recorded her part for the Prayer Project in the Gewandhaus Chamber Music Hall. This hall would normally be full of musicians rehearsing and performing, but now, due to Covid-19, the hall lay empty and filled only with echoes and memories. The image of Gudrun's solitary piccolo inspired in me a musical invocation, imploring the spirits to let the music return.

In the first section, the silence of rests and pauses creates an expressive background for the searching and plaintive phrases of the solo piccolo. The lively middle section is a contrapuntal dialogue between the ticking of time and an instrument striving to make itself heard. These materials trade off throughout the piece. You can decide through your interpretation on who wins. The music? Or the ghosts?

– Amanda Harberg

## **Della Giacoma** *Fantasia on Mascagni's Cavalleria Rusticana*

Carlo Della Giacoma was an Italian composer, conductor, clarinetist and musicologist. He began his career as a conductor for the military band of the 38th Infantry Regiment. His tenure with this ensemble took him to various Italian cities, including Livorno, Palermo, Ancona and Mantua. After his military service, he settled in Tori where he founded a music school and led the local wind orchestra. The specifications of the music school he founded are not available but his legacy does continue through the Centro Studi Della Giacoma, a cultural association established in 1998 by his descendants.

*Cavalleria Rusticana* means "Rustic Chivalry", and it is a one act opera by Pierre Mascagni to an Italian libretto by Giovanni Targioni-Tozzetti e Guido Mensasci. The opera is adapted from a short story from 1880 of the same name as a subsequent play by Giovanni Verga. The opera premiered May 17th, 1890.

While it is unclear why Carlo Della Giacoma wrote *Cavalleria*, it is assumed that it was written to celebrate Mascagni's work and make its themes accessible for a wider range of performers and listeners. I appreciate this piece for its virtuosity, its challenges, expressiveness, dramatic storytelling, and audience connections. Opera fantasies are a great way to combine technical brilliance with deep expressiveness.

### **Taylor-Perkinson *Finale***

Coleridge Taylor-Perkinson was a prolific composer who wrote classical music, jazz and popular music. He co-founded the Symphony of the New World in New York in 1965. He also served as music director for the Alvin Ailey American Dance Theater Lab, as well as composed music for films such as *The McMasters* (1970), *Amazing Grace* (1974) and *Montgomery to Memphis* (1970).

This short piece is dynamic and in perpetual motion. The title page states that the music was arranged by Perkinson but does not state where it is from. This piece's perpetual motion requires precise articulation and stamina, offering a fulfilling challenge that aligns with my appreciation for intricate and emotive compositions.

### **Françaix *Clarinet Concerto***

Jean Françaix was born in Le Mans, France on May 23rd, 1918. His exceptional musical talents were freely fostered by his family (his father was the Director of the Le Mans Music Conservatory and his mother was a voice teacher). At the age of 18, he obtained his First Prize in Piano, in the first place, at the Paris Conservatory. Two years later, he was chosen with Claude Delvincourt, to represent young French composers at the Vienna International Festival, where his *Huit Bagatelles* was performed to great acclaim. The success of his *Concertino for Piano and Orchestra* (1932) was the first of many, and his compositions were conducted by the most renowned conductors of that time: Paul Paray, Hermann Cherchen, Pierre Monteux, Eugene Ormandy, Manuel Rosenthal, Herbert von Karayan, Antal Dorati, Pierre Dervaux, Seiji Ozawa and Georges Pretre.

Françaix dedicated this concerto to Fernand Oubradous. It premiered on July 20th, 1968 and the clarinet soloist was Jacques Lancelot. The vast dimensions of Jean Françaix's Concerto for Clarinet allow the composer to showcase inexhaustibly diverse writing that the clarinet responds to instantly, with its own qualities: sentimentality, suppleness, exuberant virtuosity... The orchestra, whose members frequently assume a solo role, is just as challenged. The ensemble resembles a kaleidoscope of sound in permanent metamorphosis. This dazzling, cinematic work perfectly evokes what can be dubbed "the spirit of Paris."

## **Upcoming Student Recitals at NEC**

*all programs subject to change*

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**Solomon Caldwell**, *contemporary musical arts* (GD)

Student of Lautaro Mantilla

*Thursday, March 27, 2025, at 8:00 p.m., Eben Jordan*

**Jiujiu Wu**, *guitar* (BM)

Student of Eliot Fisk

*Thursday, March 27, 2025, at 8:00 p.m., Keller Room*

**Cherin Lee**, *violin* (MM)

Student of Ayano Ninomiya

*Friday, March 28, 2025, at 8:30 p.m., Keller Room*

**Junhyung Park**, *flute* (BM)

Student of Paula Robison

*Friday, March 28, 2025, at 8:30 p.m., Brown Hall*

**Hengzuo Yan**, *baritone* (MM)

Student of Jane Eaglen

*Friday, March 28, 2025, at 8:30 p.m., Burnes Hall*

**Ziang Yin**, *piano* (MM)

Student of Bruce Brubaker

*Friday, March 28, 2025, at 8:30 p.m., Williams Hall*

**Caroline Smoak**, *violin* (BM)

Student of Ayano Ninomiya

*Saturday, March 29, 2025, at 8:00 p.m., Burnes Hall*

**Rania Toli**, *jazz voice* (MM)

Student of Dominique Eade

*Saturday, March 29, 2025, at 8:00 p.m., Brown Hall*

**Samuel Xu**, *piano* (MM)

Student of HaeSun Paik

*Saturday, March 29, 2025, at 8:00 p.m., Williams Hall*

**Zhikang Chen**, *saxophone* (MM)

Student of Kenneth Radnofsky

*Sunday, March 30, 2025, at 12:00 p.m., Burnes Hall*

## **Upcoming Student Recitals at NEC**

*—continued*

**Erik Paul**, *bassoon* (BM)

Student of Marc Goldberg

*Sunday, March 30, 2025, at 12:00 p.m., Pierce Hall*

**Alexandra Richmond**, *trumpet* (BM)

Student of Thomas Siders

*Sunday, March 30, 2025, at 12:00 p.m., Brown Hall*

**Yukun Zhang**, *guitar* (MM)

Student of Eliot Fisk

*Sunday, March 30, 2025, at 12:00 p.m., Williams Hall*

**Xinyi Liao**, *saxophone* (MM)

Student of Kenneth Radnofsky

*Sunday, March 30, 2025, at 4:00 p.m., Pierce Hall*

**Ishaan Modi**, *French horn* (MM)

Student of Richard Sebring

*Sunday, March 30, 2025, at 4:00 p.m., Keller Room*

**Alexis Reese**, *soprano* (MM)

Student of Carole Haber

*Sunday, March 30, 2025, at 4:00 p.m., Brown Hall*

**Aviana Gedler**, *jazz voice* (BM)

Student of Dominique Eade, Hankus Netsky, and Jason Moran

*Sunday, March 30, 2025, at 8:00 p.m., Pierce Hall*

**Josie Larsen**, *soprano* (AD)

Student of Bradley Williams

*Sunday, March 30, 2025 at 8:00 p.m., Jordan Hall*

**Qianbin Zhu**, *French horn* (MM)

Student of Eli Epstein

*Sunday, March 30, 2025, at 8:00 p.m., Brown Hall*

**Letian Cheng**, *violin* (DMA '27)

Student of Nicholas Kitchen

*Monday, March 31, 2025, at 8:00 p.m., Pierce Hall*

## Upcoming Student Recitals at NEC

—continued

**Saeyeong Kim**, *flute* (DMA '29)

Student of Cynthia Meyers

*Monday, March 31, 2025, at 8:00 p.m., Brown Hall*

**Darwin Chang**, *violin* (BM)

Student of Donald Weilerstein

*Tuesday, April 1, 2025, at 8:00 p.m., Keller Room*

**Yuwei Luo**, *jazz voice* (MM)

Student of Dominique Eade

*Tuesday, April 1, 2025, at 8:00 p.m., Eben Jordan*

**Yechan Min**, *baritone* (BM)

Student of Bradley Williams

*Tuesday, April 1, 2025, at 8:00 p.m., Burnes Hall*

**Kai Burns**, *jazz guitar* (BM)

Student of Efstratios Minakakis and Davide Ianni

*Wednesday, April 2, 2025, at 8:00 p.m., Pierce Hall*

**Rafe Lei Schaberg**, *collaborative piano* (MM)

Student of Vivian Hornik Weilerstein

*Wednesday, April 2, 2025, at 8:00 p.m., Brown Hall*

**André Bruni**, *jazz composition* (MM)

Student of Ken Schaphorst and Frank Carlberg

*Thursday, April 3, 2025, at 8:00 p.m., Pierce Hall*

**Theresa Katz**, *violin* (BM)

Student of Nicholas Kitchen

*Thursday, April 3, 2025, at 8:00 p.m., Keller Room*

**Peixuan Wu**, *violin* (MM)

Student of Ayano Ninomiya

*Thursday, April 3, 2025, at 8:00 p.m., Eben Jordan*

**Mattias Bengtsson**, *French horn* (BM)

Student of Rachel Childers

*Friday, April 4, 2025, at 8:30 p.m., Williams Hall*

Food and drink are not allowed in the concert hall,  
and photography and audio or video recording are prohibited.  
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