LIGHT

SHADOW

snow (*world premiere*) flurries the storm after Lindsay Greene

Keri McCarthy, English Horn; Christiano Rodrigues, Viola; Fabio Menchetti, Prepared Piano

snow (2023) was a project I started at the begninning of my PhD journey. I really wanted to push the limits of what I was comfortable composing. The piece includes an unusual grouping of instruments, extended techniques, and a gradual decline from order to chaos.

Ardor

Lindsay Greene

Anthony Kandilaroff, Flute; Shawna Creaser, Oboe; Darryl Singleton, Marimba; Evan Short, Bassoon; Emily Andriano, Violin

Ardor (2023) means feelings of enthusiasm or passion. My goal for this piece was to create moments as a soloist for each performer. The piece is designed to pass the melody and phrases off to each other, thus creating a very tighly integrated sound.

Three Frozen Preludes

Scott Blasco

As in amber, suspended Unfiltered light A flowing stream midwinter

Yoon-Wha Roh, Piano

Three Frozen Preludes (2021) aim to express the quality of small scenes and captured timeless moments. "As in amber suspended," "Unfiltered light," and "A flowing stream midwinter" each reflect on the simultaneously static and ephemeral nature of perception and existence.

Intermission

Beguiling Ululation (world premiere)

PJ Kelley

WSU Trombone Choir

Tenor Trombones:

Jason Kochis, Skylar McDavid, Daniel Mielke, Hayden Bewley, Tristan Donaldson, Anastasia Golden, Andrew Ellis, Alex Langland, Matt Hudelson

Bass Trombones:

Logan Terry, Charlie Holmes, Colton Foster, Aidan Weis Sarah Miller, conductor

Black & White (world premiere) Lindsay Greene Comissioned by PJ Kelley

PJ Kelley, Bass Trombone; Yoon-Wha Roh, Piano

I wanted to write this piece with the intention of giving the performer two contrasting musical movements. Each one teaches wildly different concepts, one with beautiful sweeping melodies combined with disjunct form, while the other showcases suspenseful, jarring melodies with consistent form.

Wind Monolith (world premiere)

Scott Blasco

Scott Blasco, Chimes and Electronics

Wind Monolith (2023) is written for two 5-note sets of microtonal chimes and live electronics. I have long been enamored of the sound of wind chimes, with their peculiar harmonies both constantly shifting and unchanging. The mesmerizing, indeterminate play of the breeze on their bars feels to me similar to the dance of dappled light across unmoving stone. This work is a meditation on the ineffable beauty of how such ever-flowing change highlights and sets in perceived motion the small details of a fixed, unchanging surface.



Scott Blasco is an Associate Professor of music at Washington State University and a recording artist with Irritable Hedgehog Music. As a composer of both electronic and acoustic music, he uses sound and time to explore concepts such as repetition and evolution, simplicity versus complexity, and control versus aleatory. Scott enjoys building things, gardening (poorly), brewing strange wines, and attempting to converse with his wife while negotiating the carpet of Legos laid by his three young children. For more information on Scott and his work, visit http://linktr.ee/scottblasco.

Lindsay Greene is a composer and educator who is currently completing her PhD at Washington State University in the Individual Interdisciplinary Program. She enjoys researching composition pedagogy across cultures, taking on commissioning projects, and teaching as well as traveling the world and spending time with her family.



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PJ Kelley is a bass trombonist, composer, engraver, and publisher based in the Lawrence, KS area. He received a DMA in trombone performance from the University of Kansas, a MA in music composition from Washington State University, where he also earned his BM in music composition. He has performed with the Washington Idaho Symphony and the Topeka Symphony. He appears as a bass trombonist on Greg Yasinitsky's "Yazz Band" and the KU Wind Ensemble's "Freedom From Fear: Music for Wind Band," and as a composer on the In Motus Tuba Quartet's "Shadows: The Music of Octubaween," and Drei Bones' "Of Hammered Gold.'