Piedmont Rag No. 1 “Go Down That Hill”  Lewis Krauthamer  
(b. 1982)  
Mark Edwards, Kevin Shannon,  
and Jonathan Zwi, guitars

Improvisation  
Jason Rigby, saxophone  
Jeff Reed, bass

Three Blues  Malcolm Scott Robbins  
(b. 1969)  
I. Freely and plaintively  
II. Frantic  
III. Lonesome  
Dave Ballou, trumpet  
John Turner, cello

Improvisation  
Jim Mc Falls, trombone  
Tim Murphy, piano  
Frank Russo, drumset
Play, for Solo Oboe and Audience

I. Snap
II. Sing
III. Stomp

Kelly McElrath Vaneman, oboe

Improvisation

Jason Rigby, saxophone
Tim Murphy, piano
Jeff Reed, bass

for trumpet and vibraphone

David Ballou (b. 1963)

David Ballou, trumpet
Michelle Humphreys, vibraphone

Hurly Burly

Jason Rigby (b. 1974)

Jason Rigby, saxophone
David Ballou, trumpet
Jim McFalls, trombone
Tim Murphy, piano
Jeff Reed, bass
Frank Russo, drumset

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Program Notes

Lewis Krauthamer: *Piedmont Rag No. 1 “Go Down That Hill”*

Much of my music deals in part with regional themes, relating to the area I consider home (Maryland, or more broadly, the southern portion of the Mid-Atlantic). I have been drawn to such themes intuitively in what may amount to a subconscious attempt to artistically situate myself with regard to place (perhaps reacting against the current historical trend of increasing disassociation from place, through technology and mass media).

Piedmont Blues/Ragtime is a traditional blues style of guitar playing associated with the Piedmont region of the United States. The style is characterized by a regular alternating bass pattern (normally played by the thumb) juxtaposed with a syncopated melody (normally played by the forefinger). Another aspect of my music is the technical feature of microtonality; for about eight years now, I have found myself using (quite consistently) the 36-note-to-the-octave sixth-tone scale. I will offer no explanation for this, other than the simple fact that this is the scale I find most conducive to saying what I want to say.

Kelly McElrath Vaneman: *Play, for Solo Oboe and Audience*

I’ve been lucky enough to perform across a wide variety of genres and venues over my years as an oboist—with symphonies and quintets, yes, but also with rock and pop bands and in the theater, often improvising or working in unusual situations. I’ve been active in premiering new works, and I teach music from throughout history and across the globe. All these experiences have influenced the creation of *Play, for Solo Oboe and Audience*. Written in a musical language that draws from rock and the blues, *Play* is obviously distinctive in that it requires the audience to perform as well—clapping, snapping, stomping, and singing as the oboist performs. Perhaps not so obviously, it also requires unusual tasks from the soloist—letting go of some of the control we
normally work hard to achieve (it doesn’t take long to figure out that
the audience might not maintain your optimum tempo) and
communicating directly with the audience. The result is an
opportunity to build, at least for a few minutes, a community of
performers from throughout the recital hall, collaborating and, well,
playing together.

**Malcolm Scott Robbins: Three Blues**

The three movements of this work each capture a different
aspect of the blues: the first movement is very nocturnal and
atmospheric, à la 1940s films noir; the second movement is an up-
tempo, 12-bar blues-based thing; and the final movement’s opening
trompet soliloquy leads to a catchy, cup-muted trumpet tune.

**Dave Ballou: for trumpet and vibraphone**

Composed in 2010 for trumpeter Jon Nelson and percussionist
Tom Kolor, this piece is an exploration of the similarities of the two
instruments. The differences are obvious: one is a wind instrument,
the other a percussion instrument. What is important to this piece
are the timbral similarities. The opening chords introduce this with
the muted trumpet emerging as the four note structures of the
vibraphone decay. The piece is intended to unfold as an
improvisation, with the instruments weaving around each other,
sharing trills and melodic material. The finale ending reflects the
beginning in that the chordal texture returns but in a much different
context than originally stated.

**Jason Rigby: Hurly Burly**

*Hurly Burly* is a juxtaposition of a simple bass ostinato under a
snaking melody over an odd-bar A section. The bridge is based on
the interval of the perfect fourth. Originally composed for the sparse
instrumentation of saxophone, bass, and drums, this piece serves as
a launching point for improvising that can go anywhere.
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