

# Zach Elliott's Senior Composition Recital

April 11th, 2026

7:30pm

All Faiths Chapel, Kansas State University

## PROGRAM

Dreamland (2025) ..... Zach Elliott

Adrian Rodríguez, trombone  
Evan Maschler, trombone  
Trek Wedel, trombone

Variation of a Theme (2026)..... Zach Elliott

Merrick Figueroa, oboe  
Ryan Katzer, bassoon

Lullaby for a Fading Giant: The Last Days of a Red Supergiant (2026)..... Zach Elliott

Merrick Figueroa, soprano saxophone  
Diego Umaña Conejo, alto saxophone  
Daniel Schierling, tenor saxophone  
Wyatt Small, baritone saxophone

Auferstehung (2026) ..... Zach Elliott

Joshua Fan, Luke Howard, Onijini Karimu, violin  
Julia Rossillon, William Eaton, viola  
Karla Lopez Correa, Declan Phipps, cello  
Merrick Figueroa, bass  
Russell Clark II, conductor

Fragments of the Future (2026) ..... Zach Elliott

Connor Jones, Piano

**KANSAS STATE**  
UNIVERSITY

School of Music,  
Theatre, and Dance

Unnamed Trombone Solo (2026).....Zach Elliott  
Zach Elliott, trombone  
Connor Jones, piano

### **Program Notes**

#### **Dreamland (2026)**

This piece is meant to evoke the different stages of a dream. Using both closely spaced and more distant notes, it showcases the calmness of falling asleep, the ever-present possibility of a nightmare, the subtly joyful dream, and finally, waking up from it all.

#### **Variations of a Theme (2026)**

As evident by its name, this piece is a variation on a theme presented at the beginning, which changes and evolves both rhythmically and harmonically. The development section quotes Canon in D. It showcases the different ranges, dynamics, and articulations achievable by the oboe and bassoon.

#### **Lullaby for a Fading Giant: The Last Days of a Red Supergiant (2026)**

This piece offers a different take on the death of a star. Instead of a loud, dramatic explosion, it focuses on a star that knows its life is nearly over and reminisces about its life and majesty, having come to terms with its end. While the climax occurs at the end, when the star finally explodes, it is still not a boisterous conclusion. The piece uses a slower tempo and richly developed chords to capture the grandeur of a red supergiant.

### **Auferstehung (2026)**

Auferstehung—the German word for ‘resurrection’—is a piece reminiscent of a boss battle. It begins with the two stages of a prototypical boss fight before calming down after the heroes’ supposed victory. An uneasy feeling then emerges, followed by a sense of joy with apparent triumph of good. This gives way to a slower, reflective theme as we consider what was lost. Finally, the resurrection occurs: the boss returns, and after a brief final confrontation, the piece ends, leaving the listener unsure of what truly happened.

### **Fragments of the Future (2026)**

This piece represents someone longing for a brighter future while being stuck in a dark present. Throughout most of the piece, a running eighth-note line reflects the subject’s somber reality, with occasional glimpses of a better future. The constant, however, is that no matter how bright it may sound at times, it always falls back to reality, and that hope for a brighter future remains just that—hope.

### **Unnamed Trombone Solo (2026)**

This piece was written to fulfill a requirement to compose a solo during my time in college. It maintains a moderate tempo throughout, beginning with a pavane-like feel before transitioning into a more rhythmically driven section that gives the impression of increased speed. The piece then explores several more aggressive moments before settling back into the original pavane character at the end.