Kansas State University

Wind Symphony
&
Concert Band

Dr Allen Parrish, Conductor
Mr. Xan Perkins, Conductor
Eric Strasshofer, Graduate Assistant Conductor
Travis Slaughter, Graduate Assistant Conductor



October 6, 2026
7:30 PM
McCain Auditorium

Concert Band
Mr. Xan Perkins, Conductor

Fanfare and Flourishes **(1991)…….……... James Curnow (b. 1943)**

Nostalgia **(2017)…….……..……Rossano Galante (b. 1967)**

Hill Country Flourishes **(2001)……...…. Steven Barton (b. 1972)**
Conducted by Eric Strasshofer

Prairie Songs **(1998)…….…….. Piere LaPlante (1943-2024)**

Home On The Range **(1928)…….…….……... arr. James Barnes (b. 1949)**

A Kansas Two-Step **(1896/2014)….……...Arthur Pryor (1870-1942)**
ed. Kenneth Singleton (1947-2026)

Wind Symphony
Dr. Allen Parrish, Conductor

Appalachian Overture **(1983)……..... James Barnes (b. 1949)**

Rushmore **(1981)…….…….…….. Alfred Reed (1921 - 2005)**

Dusk **(2004/2008)…….…….…….Steven Bryant (b. 1972)**
Conducted by Travis Slaughter

Variations on "America" **(1891 / 1968)……..……..Charles Ives (1874 – 1954)**
trans. William E Rhoads (1918 – 1990)

Golden Jubilee **(1928)……...…….……. John Philip Sousa (1854 – 1932)**

Concert Band Program Notes

***Fanfare and Flourishes* (1991)…….……..James Curnow (b. 1943)**

Composed in 1991, this piece draws on a theme from Marc-Antoine Charpentier's Te Deum. An exciting fanfare opens the work before giving way to renaissance-inspired melodies that spotlight different sections of the ensemble in turn. Fanfare and Flourishes for a Festive Occasion was commissioned for the 1991 European Brass Band Championships held in Rotterdam, Holland. The premiere performance was given by the Black Dyke Mills Brass Band during the Gala Concert. The symphonic band version was commissioned by the Alfred M. Barbe High School Symphonic Band in Lake Charles, LA, under the direction of Steve Hand.

James Curnow (b. 1943, Port Huron, Michigan) received his early musical training in Michigan public schools and Salvation Army instrumental programs, then earned a Bachelor of Music from Wayne State University and a Master of Music from Michigan State, where he studied conducting with Harry Begian and euphonium with Leonard Falcone. His many honors include the Outstanding Educator of America award (1974), two Ostwald Awards (1980, 1984), and the International Competition for Original Compositions for Band (1985). He now lives in Kentucky, where he owned Curnow Music Press, Inc. for many years, and serves as Composer-in-Residence Emeritus at Asbury College.

Program Note by composer, edited by Xan Perkins

***Nostalgia* (2017)…….……Rossano Galante (b. 1967)**

"Nostalgia" refers to a sentimental longing or wistful recollection of the past, typically for a time or place associated with happy memories. This composition incorporates two melodic themes that combine to build toward a climatic resolution with the full ensemble. The music is lyrical, joyous, and ultimately hopeful, taking the listener to a place of harmonic bliss. It was commissioned by and dedicated to the Elkhorn Ridge Middle School Band of Omaha, Nebraska (Kyle Dreesen, director), in memory of Mason Schultz.

Rossano Galante (b. 1967, Buffalo, New York) earned a trumpet performance degree from SUNY Buffalo before studying film scoring at USC with Jerry Goldsmith. He has composed for several films and orchestrated more than sixty studio pictures, including A Quiet Place, The Mummy, and Logan. His concert works have been commissioned by groups including the Atlanta Freedom Band, Hofstra University Symphonic Band, and the Nebraska Wind Symphony.

Program Note by composer, edited by Xan Perkins

***Hill Country Flourishes* (2001)……..…. Steven Barton (b. 1972)**

Hill Country Flourishes, written by Steven Barton, was commissioned by the Hill Country Middle School Band of Austin, Texas. This piece was the result of discussions with the director, Cheryl Floyd, who wanted ‘a sparkler’ that would challenge every section of the band but would also be accessible to the students and listeners. Compositionally, the piece explores thematic development by fragmenting and reworking musical ideas using a variety of techniques. This piece was crafted by research from the composer about the history of Austin and the Hill Country area, emphasizing musically the pride and excitement of the past and present.

Hill Country Flourishes begins with a majestic fanfare figure pitting the trumpets against the upper woodwinds and low brass. The initial motive, as well as the repeated five-note figure, returns later. The second theme is introduced at measure 13, by the horns, saxophones, and euphoniums with an accompanying ostinato in the upper woodwinds. The development section alternates between the percussion section with various instrument groups by exchanging fragments and motives of the first two themes. A new formal section is announced by a Latin percussion riff which leads to a fugal statement of the second theme in a minor key. This quickly gives way to a final statement of the main theme before returning to the initial fanfare figure and ending with an up-tempo coda.

Program Note by composer, edited by Eric Strasshofer

***Prairie Songs* (1998)…….. Piere LaPlante (1943-2024)**

Written for Wisconsin's sesquicentennial (1848 to 1998), this piece is built on two Midwestern folk songs. The opening section uses "The Pinery Boy," a tragic ballad from the Eau Claire region about a girl who loses her raftsman lover to the river; its broad, expansive melody conveys grandeur despite the sorrowful text. The second section quotes "The Turkey Song," a children's folk tune believed to have traveled west from Kentucky with settlers. The two melodies share enough in common to sound related, and both appear together just before the closing allegro coda. The piece was commissioned by the Central Middle School Band of Waukesha, Wisconsin (Laura Kautz Sindberg, conductor) with support from the Wisconsin Sesquicentennial Commission.

Pierre LaPlante (1943 to 2024), an American composer of French-Canadian descent, grew up in Sturgeon Bay, Wisconsin, and earned his Bachelor's and Master's in Music from the University of Wisconsin at Madison, studying composition with James Christensen. A bassoonist with the Beloit-Janesville Symphony Orchestra, he taught general music and beginning band at Pecatonica Elementary School in Blanchardsville, Wisconsin for 25 years before retiring. He adjudicated solo and ensemble contests and belonged to MENC, ASCAP, the Wisconsin Music Educators Conference, the Wisconsin Youth Band Directors Association, and the Madison Wind Ensemble.

Program Note by composer, edited by Xan Perkins

***Home On The Range* (1928)……... arr. James Barnes (b. 1949)**

This contemporary setting of the classic American folk tune opens with a lush, sustained chorale in the lower brass choir and closes with an ending well suited to teaching phrasing, tone, and tuning. Barnes completed the arrangement based on Ralston's earlier vocal harmonization written for his groups at the University of Kansas. The song itself, Kansas's official state song, traces back to an 1872 poem by Dr. Brewster Higley of Smith County, Kansas, later set to music by his friend Daniel E. Kelley. It became Kansas's official state song in 1947, and in 2010 the Western Writers of America named it one of the Top 100 western songs of all time.

James Barnes (b. 1949, Hobart, OK) earned his Bachelor's (1974) and Master's (1975) in Music from the University of Kansas, where he studied conducting privately with Zuohuang Chen. He has taught orchestration, arranging, composition, and wind band history at KU, including 27 years as assistant and later associate director of bands. His works have been performed at Tanglewood, Boston Symphony Hall, Carnegie Hall, and the Kennedy Center, and he has twice won the American Bandmasters Association's Ostwald Award. He has recorded with the Tokyo Kosei Wind Orchestra and the Dutch Royal Military Band and has been commissioned by all five major military bands in Washington, DC.

Program Note by Xan Perkins

***A Kansas Two-Step* (1896/2014)….....Arthur Pryor (1870-1942)**
ed. Kenneth Singleton (1947-2026)

This lively two-step march, originally written by Sousa's most famous trombone soloist, gets fresh life in a faithful modern concert band arrangement full of playful effects, including cowbell solos, trombone glissandos, and a lively woodblock part.

Arthur Pryor (1870-1942) was a trombone virtuoso and star soloist with the Sousa Band, known for mastering the valve trombone by age 11 and the slide trombone by 15. He played roughly 10,000 solos over his 12 years with Sousa and served as the band's assistant conductor from 1895 to 1903, later forming his own touring band and settling it in Asbury Park, New Jersey. He wrote extensively for trombone, including his best-known piece, The Whistler and His Dog, and later became a Democratic politician in New Jersey. Kenneth Singleton (1947-2026), who edited this arrangement, was known for his careful respect for original source material.

Program Note by composer, edited by Xan Perkins

Wind Symphony Program Notes

Appalachian Overture **(1983)……... James Barnes (b. 1949)**

In 1983, the late composer/conductor Claude T. Smith invited me to write a work to help celebrate the 25th anniversary of Wingert and Jones Music Co. of Kansas City, the well-known publisher of Smith's early works and one of the great retail sheet music Stores in Mid-America. I initially turned down the commission, because I could not fit another work into my writing schedule for 1984, but, after explaining my problem to Smith, we both agreed to take one of the works that I was writing for a high school honor band in North Carolina as my contribution to the anniversary celebration. The result was *Appalachian Overture*, which was premiered by the Alamance County Honor Band in the spring of 1984. The work was published that summer by Wingert and Jones, and it remains my only work in that catalogue.

The overture, in ABA form, is based on original material, but the middle melody is reminiscent of the sort of folk melody prevalent in the American southeast, where the Appalachian Mountains are located. It is a work of great excitement and energy, with the slower middle section allowing the listener a moment of repose before the driving da capo and the dramatic coda, in which the first and second themes are superimposed in counterpoint, finishes in a flash of brilliant sound and instrumental color.

James Charles Barnes (born in Hobart, Okla.) is an American composer, conductor and educator. Barnes studied composition and music theory at the University of Kansas, earning a Bachelor of Music degree in 1974, and Master of Music degree in 1975. He studied conducting privately with Zuohuang Chen. Professor Emeritus Barnes taught orchestration, arranging, composition, wind band history and repertoire at the University of Kansas. At KU, he also served as an assistant, and later, as associate director of bands for 27 years.

Mr. Barnes has traveled extensively as a guest composer, conductor, and lecturer throughout the United States, Europe, Australia, Japan and Taiwan. He is a member of the American Society of Composers, Authors, and Publishers (ASCAP), the American Bandmasters Association and numerous other professional organizations and societies.

Program Note by composer

Rushmore **(1981)…….. Alfred Reed (1921 - 2005)**

A tribute to the four great faces carved in stone, this impressive Alfred Reed piece is an outstanding choice for any performance where a patriotic piece is appropriate. Rushmore was commissioned by and is dedicated to the Rushmore Summer Music Camp, Paul F. Hedge and Lois J. Hedge, directors, on the occasion of its 10th Anniversary, 1980.

Alfred Reed was an American composer, arranger, conductor and educator. Born into a family of Austrian descent that cherished music, Alfred Reed began his musical studies at age ten on trumpet, and by high school age he was performing professionally in the Catskills at resort hotels. He served as musician and arrangement during World War II in the 529th Army Air Force Band, for which he created more than 100 works, and following the war was a student of Vittorio Giannini at Juilliard.

With over 250 published works for concert band, wind ensemble, orchestra, chorus, and various smaller chamber music groups, many of which have been on the required performance lists in this country for the past 20 years, Mr. Reed was one of the nation's most prolific and frequently performed composers.

Program Note by publisher

***Dusk* (2004/2008)…….…….…….Steven Bryant (b. 1972)**

Dusk by Steven Bryant was commissioned by the Langley High School Wind Symphony of McLean, Virginia. The piece was commissioned to be performed at the Music Educators Nation Convention (MENC), which is now known as the National Association for Music Education (NAfME). In April 2004, *Dusk* premiered at the convention in Minneapolis, Minnesota and was performed by the Langley High School Wind Symphony.

Dusk unintentionally started Steven Bryant's "Night Cycle." "Night Cycle" is three pieces of Bryant's that follow a thematic trend of Earth's night cycle. *Dusk* (2004/2008), the first movement, represents the sunset to evening transition. *The Marbled Midnight Mile* (2009), the second movement, represents the night and the thoughts and seclusion it can cause. Finally, the third movement *First Light* (2007) represents dawn, the transition to morning.

Dusk represents the real-life event of dusk. Dusk is when sunset is concluding and the light of the sun fades as the sky becomes dark. *Dusk* is a short chorale-like work that wants to portray a memory, your imagination recreating, or call forth a spirit or force that represents the dramatic stillness of the dusk event in slow motion.

Program Note by Travis Slaughter

***Variations on "America"* (1891 / 1968)……..……..…..Charles Ives (1874 – 1954 trans. William E Rhoads (1918 – 1990)**

To commemorate his fiftieth year as a conductor, Sousa wrote this, one of his most brilliant marches. He was hesitant to compose anything for his own gratification but reasoned that his public might expect something special. The march was given its premiere by the Sousa Band at the beginning of its engagement at the Steel Pier in Atlantic City on July 29, 1928, and then featured on the 1928 "golden jubilee" tour.

Subtracting fifty years from 1928 gives 1878 as Sousa's first year as a conductor. In actuality, he began his conducting career in 1875 as leader of the orchestra in a traveling company which featured Milton Nobles in the play Bohemians and Detectives, otherwise known as The Phoenix. But apparently Sousa did not consider this conducting per se, because he led the orchestra while playing first violin. As a conductor whose capacity was strictly conducting, his first position was with the Philadelphia Church Choir Company in their production of H.M.S. Pinafore. Their first rehearsals were held in late 1878, Sousa's apparent point of reference.

The inspiration came with considerable difficulty, even for Sousa. He searched for suitable melodies for five months, but nothing was forthcoming. Then suddenly the inspiration came, and within a day's time he had the march sketched in its entirety. His thoughts were recorded in the 1928 tour programs:

"I've always been inspired by the occasion and as I thought of the golden jubilee and of all it meant to me -- fifty years of band [sic] leading - I seemed to see the world passing in review. There they were, peoples of every land -- on parade, at great music festivals, at expositions, attending the opera, in the home -- listening to a march. So the music took form and then The Golden Jubilee March was ready for placing on paper."

John Philip Sousa America's best-known composer and conductor during his lifetime. Highly regarded for his military band marches, Sousa is often called the "The March King" or "American March King".

Sousa wrote 136 independent marches. Despite the genre's relatively limited structure, Sousa's marches are highly varied in character. The vast majority are in the quickstep dance style and a third of their titles bear military designations. His earlier marches are best suited for actual marching, while later works are increasingly complex. He also wrote school songs for several American Universities, including Kansas State University, Marquette University, the University of Michigan, and the University of Minnesota.

Program Note from John Philip Sousa: A Descriptive Catalog of His Works

***Golden Jubilee* (1928)…….…….John Philip Sousa (1854 – 1932)**

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- Program Note from John Philip Sousa: A Descriptive Catalog of His Works

Kansas State University – Concert Band
Fall 2026

FLUTE
Isabella Andree
Addy Barnard
Kaylee Hembree
Allison Reid (picc)
Sydney Taylor
Rieley Wilson*

CLARINET
Chase Becker
Ava Bernhard
Chaoying Cai*
Owen Edmondson
Addison Gardner
Jon Rejewski
Yalena Sanchez*

BASS CLARINET
Madelynn Blythe

OBOE
Sophie Middleton

BASSOON
Jamie Boggs

ALTO SAX
Aydan Dunbar
Ally Otte*

TENOR SAX
Dexter Letterman

BARITONE SAX
Rafael Gonzalez

TRUMPET
Arthur Adams
Isidro Bacon
Aiden Bienz
Maddie Black
Jaden Dale
Rylee Lawrie*
Carson Lund*
Erin Maddy

FRENCH HORN
Landen Barten*
Sam Elliott
Abby Fisher

TROMBONES
Zoey Gardner
Emma Graf
Audrey Meyer
Corbin Mott*
Wyatt Pontalion
Steven Reimer

EUPHONIUM
Eli Grow
Alexis Hoffman*

TUBA
Paul Do
Blake Kelly
Isaiah Zinkan*

PERCUSSION
Sam Cox
Grace Gowdy
Evan Johnsson*
Diego Muneton
Gabriel Smith
Wanlin Wu

*Principal/Section Leader

Kansas State University – Wind Symphony
FALL 2026

FLUTE
Claire Ahlrichs
Brooke Arnold
Caiden Crosthwaite
Madison Johnson*
Anna Peery (Picc)

CLARINET
Aidan Anderson
Abby Fisher *
Clayton Hanner
Charlotte Knopf
Nicholas Mattner
Payten Mayfield
Riley Padget-Cook
Havely Wolff

BASS CLARINET
Elizabeth Murphy

CONTRA-ALTO CL
Makenzi Schober

OBOE
Adelle Jensen*

BASSOON
Riley Jabara*
Kate Marten

ALTO SAX
Seraphina Goodson
Carter Purcell
Cole Whitcomb*

TENOR SAX
Kalia Riley

BARITONE SAX
Jalayah Ward

TRUMPET
Tristan Lewis
Wyatt Marshall
Cameron Sadler*
Ava Sedlacek*
Mark Thompson

FRENCH HORN
Abbi Carman
Daisy Hoff
Emerson Schoenthaler
Ellison Silva*

TROMBONES
Alli Cramer
Jackson DeForeest
Vaughan Popp*
Gilberto Silva-Paez

EUPHONIUM
Misha Epstein*
Katie Patrick

TUBA
Matthew Bryan*
Andru Gnuthake
Asmodeus Hull
Keeden Sisco-Pianalto

PERCUSSION
Isaac Holuska
Adeline Jansson
Nathan Koupal
Kenadie Thompson
Noah Vogel*
Josue Zapata

*** Principal/Section Leader**

Concert Band Conductor

Mr. Xan Perkins is a music educator, artist, and researcher coming from Northwestern Oklahoma State University in Alva, OK where he has been serving as Director of Bands and Instrumental Studies. At NWOSU, Xan directed the University Symphonic Band, NWOSU Jazz Ensemble, the Ranger Marching Band, taught low brass applied lessons, music theory, arranging, and music education classes.

Prior to NWOSU, Xan began a Ph.D. at Washington State University through the Individual Interdisciplinary Doctoral Program, where he also served as a Graduate Assistant for the WSU Cougar Marching Band and directed the Cougar Volleyball Band. He holds a Master of Music in Performance from the University of Northern Colorado (2019) and a Bachelor of Arts in Music Performance from Kansas State University (2016).

Xan has distinguished himself as an in-demand low brass performer, earning a semi-finalist placement at the 2023 Leonard Falcone Festival and a 3rd place finish at the 2024 Northwest Regional Tuba and Euphonium Conference Artist Competition. He has performed with the Mid-Columbia Symphony, Clarion Brass, Walla Walla Symphony, Tulsa's King Cabbage Brass Band, and Kansas City's Back Alley Brass Band. He has also collaborated with celebrated musicians including Sam Pilafian, Jose Sibaja, Tim Buzzbee, and the Boston Brass. For the past four years, Xan has been a regular guest soloist with the Manhattan Municipal Band under the direction of Dr. Frank Tracz.

As an educator and scholar, Xan is passionate about inspiring students to engage with their local communities through music. His teaching and research draw on culturally relevant pedagogy and center the role of music in fostering an understanding of diversity and culture, with particular interest in jazz history, Second Line brass band traditions, brass methods, and athletic bands.

Wind Symphony Conductor

Dr. Allen Parrish joins the Kansas State Band Program as Associate Director of Bands. Prior to his appointment, he served as Assistant Professor of Music and Director of "The Sound of Today" Athletic Bands at the University of Louisiana Monroe. At ULM, he led a revitalization of the band program in the wake of the COVID-19 pandemic, significantly increasing both enrollment and performance level. He also launched several recruiting initiatives, including High School Summer Band Camp, SOT Band Day, and the ULM Honor Band Festival—each of which experienced substantial growth under his leadership, with participation increasing by as much as 600%.

A native of Panama City, Florida, Dr. Parrish earned a Bachelor of Music Education from Troy University, a Master of Music from Pittsburg State University, and a Doctor of Musical Arts from the University of Southern Mississippi.

Dr. Parrish is committed to creating a band experience where students are both challenged and genuinely invested—musically, socially, and personally. He emphasizes high standards, meaningful engagement, and a shared sense of purpose within the ensemble. He remains active as a clinician, adjudicator, and conductor, with research interests in leadership development and interdisciplinary arts. He looks forward to working with the students and faculty at Kansas State.

Dr. Parrish's professional affiliations include the National Association for Music Education, Kappa Kappa Psi, Tau Beta Sigma (Honorary), Phi Mu Alpha Sinfonia, and Phi Boota Roota (Honorary).

Dr. Parrish and his wife, Lauren, have two children, Nora (5) and Isaiah (2).

Graduate Assistant Conductors

ERIC STRASSHOFER is in his second year as a Graduate Teaching Assistant at Kansas State University, pursuing a Ph.D. in Curriculum and Instruction with a Cognate in Music Education.

A native of Cleveland, Ohio, Eric earned his Bachelor's in Music Education from Adrian College (Adrian, MI), graduating summa cum laude and as the Outstanding Senior in Music Education. At Adrian, he performed with the Bulldog Marching Band, Concert Bands, Jazz Bands, and Orchestra as a tuba player, bass trombone player, and drum major. He appeared with the marching band internationally in the 2012 London and 2016 Rome New Year's Day Parades. From 2015 to 2021, Eric served as the pep band conductor for Adrian College, leading performances at hockey, basketball, and volleyball games.

After graduating in 2016, Eric began his career as a K–12 music educator at Madison School District (Adrian, MI), where he taught band and choir, directed middle school musicals, and founded a jazz band and ukulele elective course. Over his seven-year tenure, he grew the band program to twice its size, led ensembles to consistent Division I and II ratings at MSBOA festivals, and established a high energy pep band culture for the school's athletic events.

In 2023, Eric accepted a graduate assistantship began his Master's in Wind Band Conducting at Central Michigan University (Mount Pleasant, MI), where he co-conducted the University Band, assisted with all three concert ensembles and the Chippewa Marching Band, along with being the principal tubist in the Wind Ensemble. Additionally, he presented on his research in conducting movements called *A Closer Look at Conductor's Movements* at CMU's 2024 Student Creative and Research Endeavors Exhibit, and at the 2025 Michigan Music Conference co-presented a session titled *Finding Artistry in Public School Band Literature* with his fellow graduate students and conducting teacher, Dr. Chris Chapman.

Eric is a member of Alpha Tau Omega and Pi Kappa Lambda, and an honorary member of Kappa Kappa Psi and Tau Beta Sigma. He lives with his wife Megan and their two dogs, Rodney and Bentley.

TRAVIS SLAUGHTER is a tuba player and music educator from Rector, Arkansas. Travis graduated in May 2025 with a bachelor's degree in Instrumental Music Education and a a minor in Jazz Studies from Arkansas State University.Travis is in his second year as a Graduate Teaching Assistant at Kansas State University, pursuing a Master of Music in Music Education at Kansas State University as a Graduate Assistant.

During his time at Arkansas State University, he served as the principal tuba player in the wind ensemble. For The Sound of the Natural State, he served as section leader for the sousaphone section, as well as drum major. Travis also co-founded and directed the Arkansas State University Video Game Orchestra. Beyond his work in ensembles, Travis is a member of Phi Mu Alpha Sinfonia Fraternity.

Travis has worked with some of the top band programs in Northeast Arkansas, as well as smaller band programs in Northeast Arkansas and Southwest Missouri. Travis's main goals as a music educator are to give students opportunities, to build community inside the program, and to connect with the local community in more than just music.

UPCOMING EVENTS

WIND ENSEMBLE CONCERT
Wednesday, October 7, 2025 – 7:30 pm
McCain Auditorium

MARCHING BAND CONCERT
Sunday, November 22, 2026
Time TBD
Bramlage Coliseum

CONCERT BAND/WIND SYMPHONY CONCERT
Tuesday, December 1, 2026 – 7:30 pm
McCain Auditorium

WIND ENSEMBLE CONCERT
Wednesday, December 2, 2026 – 7:30 pm
McCain Auditorium

CONCERT BAND CLINIC
January, 22-24, 2027
For more information, visit the K-State Bands website or email Courtney Grecu at cljensen@ksu.edu