

KANSAS STATE

University Bands

presents their

*Concert Band
&
University Band*

Conductors

Concert Band

Allegra Fisher

Erick Ricker

University Band

Purple

Peri Carney

Taylor Clark

Haley Rader

Sarah Wolfe

Silver

Clark Elford

Paige Kyle

Crystal Rathburn

Bailey Tadda

March 10, 2021 - 7:30 PM

McCain Auditorium



Concert Band

Jenny (2018) Spencer Krips (1995)
Conducted by Allegra Fisher

Fanfare for World Peace (2017) Onsby Rose (b. 1975)
Conducted by Evan Ricker

University Band

Purple Band

Into the Blue (2020) Cait Nishimura (b. 1991)
Conducted by Peri Carney

As Tears Fall on Dawn's New Light (2013) Richard Saucedo (b. 1957)
Conducted by Taylor Clark

Gate City Snapshot (2012) Nathan Daughtrey (b. 1975)
Conducted by Sarah Wolfe

Advance March (2010) Carl Fischer (1912-1954)
Arr. Clark
Conducted by Haley Rader

Silver Band

Amen! (2009) Frank Ticheli (b. 1958)
Conducted by Paige Kyle

A Basque Lullaby (2007) Dan Forrest (b. 1978)
Conducted by Clark Elford

Mechanism (2014) Todd Stalter (b. 1966)
Conducted by Bailey Tadda

Hosts of Freedom (1984) Karl King (1891-1971)
Conducted by Crystal Rathburn

2021 Concert Band Roster

FLUTE

Tia Cole
Alora Duran
Audra Grabendike
Elizabeth Guevara
Makayla Russell
Anna Traynham

BASSOON

Cassidy Schmidt

CLARINET

Nathaniel Chaput
Amanda Drouhard
Sabrina Gary
Kevin Johnson
Mallory Libby
Kelsey Wilson
Brianna Yoder

BASS CLARINET

Michael Walker

ALTO SAXOPHONE

Antonio Borunda-Nunez

TENOR SAXOPHONE

Kenny Davies

TRUMPET

Bryan Gentry
Donald Gaspar
Braden Tinder

FRENCH HORN

Sam Allison
Ainsley Balthazor
Franklin Carter
Drake Middleton

TROMBONE

Sidney Odle
Matt Schrick
Seth Teague
Corbin Wood

EUPHONIUM

Thomas Keller
Jarrod McCurry
Stazzi Simmons

TUBA

Tom Colling

PERCUSSION

Noah Dial
Trenton Lowry

2021 University Band Roster

Purple Band

FLUTE
Katie Anderson
Peri Carney
Taylor Clark

CLARINET
Drake Middleton
Daniel Smith
Gabby Yager

BASS CLARINET
Sabrina Gary

OBOE
Taton Bennett
John Eldridge

BASSOON
James Probst

ALTO SAXOPHONE
Rachel Woodbury
Nathaniel Chaput

TENOR SAXOPHONE
Shelly Alexander

BARITONE SAXOPHONE
Sarah Kelley

TRUMPET
William Glenn
Kristen Schrag
Katie Kimmel

HORN
Ann Barker
Kate Washburn
Haley Rader

TROMBONE
Jessica Minnich
Trenton Lowry
Haley Schwartz
Sarah Wolfe

EUPHONIUM
Kyle Grimes

TUBA
Tyler Long
Donald Gaspar

PERCUSSION
(listed alphabetically)
Audra Grabendike
Chris Hovis
Thomas Keller
Jacob Morgan

Silver Band

FLUTE
Summer Glenn
Caleb Niehoff
Crystal Rathburn

CLARINET
Jasmine Bates
Brandon Wells
Julia McCabe

OBOE
Michael Walker
Bailey Tadda

BASSOON
Ethan Jeffries
Nathan Smith

ALTO SAXOPHONE
Lily Linville
Noah Dial

TENOR SAXOPHONE
Michelle Treloggen

BARITONE SAXOPHONE
Matthew Schrick

TRUMPET
Sam Allison
Blake Davis
Katie Dickerson
Hannah Mancini
Stazzi Simmons

HORN
Krissy Davis
Alora Duran
Clark Elford

TROMBONE
Mark Ahlman
Jessica Vanstory
Mikaela Lange
Paige Kyle

EUPHONIUM
William Osorio

TUBA
Corbin Wood

PERCUSSION
(listed alphabetically)
Mitchell Betancourt
Audrey Farrell
Thomas Denk
Jenna Dominguez

Concert Band

Program Notes

Jenny

Spencer Krips (1995)

“This piece explores the emotions surrounding the death of a loved one. It explores grief, hope, and above all love.” The original composition by Nick Myers with words by Ryan Kerr was written for an a cappella choral octavo. The original composition includes fluid vocal lines with a sensitivity that is powerful, heartfelt, and haunting. The piece attempts to capture the essence of love that lives on forever. Below are the words:

Crimson and coral
Sunset falls on Willow Park
On this noble tree where you'd climb
I see 'Jenny' carved into the bark
Sable and sapphire
Dim the final light of day
Laughter seems to float on the breeze
Through the willow trees where you used to play
In the darkness in the starlight
I hear angels sing your name
As they bear you
Through the heavens
To the light from which you came
Quietly the strain falls out of tune
Shadows steal across a lonely moon

I miss you so
Smokey and silver
Dawn will soon dissolve the dark
Still one shadow stays in the veil
Of the trees in Willow Park
As the sunrise drowns the darkness
All the angels sing your name
And your flying through the heavens
To the light from which you came
Whispers of their song that echo yet
Make me glad to know I won't forget
My Jenny dear
My jenny dear
I love you so

~Ryan Kerr

Program notes by Spencer Krips & Allegra Fisher

Fanfare for World Peace

Onsby Rose (b. 1975)

The idea of our world being at peace is as old as the world itself. Since the beginning of time there has been some sense of difficulty between human beings. In the beginning we know that Cain and Abel fought (the sons of Adam and Eve.) This eventually ended with Cain killing his own brother, Abel. In more recent history we see the world wars, the war in Vietnam, and most recently the struggle in the Persian Gulf area. As humans we long for peace and harmony. As I began to think about this idea, the search for peace, it became very evident to me that according to the Bible there will be no true peace until what we know as “the end of times.” At this time Jesus Christ will return to the earth and we can look forward to the end of all war and hardship. This is the true peace that we seek and we can look forward to spending it in eternity with Him.

The work was written on December 9, 2017. I had been trying to construct a grade 3 fanfare to be played by the Fulton County Ohio All-County Band, which I had been invited to be the guest conductor in January 2018. As I attempted to write the work I began thinking of the world in which we live, and all of the musicians, visual artists, and others that each day create beauty to fill our world.

The work begins in the key of B-flat Major to represent harmony, but quickly dissolves into the relative G minor as we hear the daily struggle for peace in which we are unsure if it can ever be attained. After the G minor center section we find ourselves returning to B-flat Major. This is representative of the final sounding of the trumpet of God as our world as we know it ends, and the true peace that we long for is found in heaven, where we each have the ability to spend eternity ... in peace, with Him.

Program notes by Onsby Rose

University Band

Program Notes

Purple Band

Into the Blue

Cait Nishimura (b. 1991)

Into The Blue is an uplifting, exciting, short piece that was inspired by the experience of flying above the clouds and into the clear, cloudless, blue sky. Repeated ostinatos represent a constant energy and forward motion, while memorable melodic fragments depict the feeling of soaring through the sky toward a new destination.

Originally composed for concert band, this piece was commissioned by the Ingersoll District C. I. Grade 9 Band, under the direction of Margot Northcott (2018). Into the Blue was the winner of the 2019 Women's Band Composition Contest led by Dr. Shannon Shaker.

As Tears Fall on Dawn's New Light

Richard Saucedo (b.1957)

As Tears Fall on Dawn's New Light by Richard Saucedo was commissioned to honor the lives lost, and the outpouring of support to rebuild, after an April 2011 tornado destroyed Phil Campbell High School in Alabama. The band room and all instruments were lost in the storm. After this event, the community rallied together to fundraise for replacement instruments and rebuild the school so that the band could go on under the direction of Bobby Patrick. Saucedo wrote with the heroes of this tragic event in mind to celebrate those who came together to rebuild a positive future for this community. The soft and mysterious introduction mirrors the heartbreak of losing a town, a community, and a band. Yet, the triumphant arrival proves that hope and hard work can help us to come out on the other side, followed by a happy sigh of relief that the tragedy is over, ending the piece.

Gate City Snapshot

Nathan Daughtrey (b. 1975)

Gate City Snapshot was commissioned by Brent Davis and the 2011-12 Mendenhall Middle School 8th Grade Band. When I initially talked with the students (while they were 7th graders), I asked what sort of extra-musical inspiration they would want the piece to be based upon. We settled generally on the idea of trains, but more specifically on The Depot – a historical landmark in downtown Greensboro, NC. When built in 1927, it was the biggest, most elaborate station ever built in North Carolina with 90 trains passing through every day. For this reason, Greensboro was nicknamed the “Gate City.” Also opening in 1927 Greensboro was the Carolina Theatre – a 2,200-seat vaudeville theater that was considered to be the finest of its kind between Washington D.C. and Atlanta. This being the end of the vaudeville era, The Carolina Theatre quickly transitioned into a movie theater and was the first in the state to show “talkies,” including The Jazz Singer starring Al Jolson. One of the most famous songs to come out of the movie was Blue Skies (1926) by Irving Berlin. Its chord progression provided the harmonic foundation for Gate City Snapshot.

Gate City Snapshot opens rather reflectively, transporting us to another era – Greensboro, NC in 1927. Imagine the excitement of hopping on a southbound train from Virginia to North Carolina to go to the movies at this spectacular new theatre. Now imagine that you've fallen asleep on the trip and awaken inside the movie on a runaway train. Do you have what it takes to stop the train in time before it hits the end of the line? Gate City Snapshot plays out like the soundtrack to an adventure movie, complete with the Hollywood ending.

University Band

Program Notes

Purple Band cont.

Advance March

Carl Fischer (1912-1954)

Advance March is the twelfth Harold Bennet (aka Henry Fillmore) march to be arranged by Larry Clark. Fillmore was a master of the march form, and his tunes are exceptional. Clark has spent the past eleven years working on breathing new life into Fillmore's delightful march tunes. This particular march is a beautiful example of the march style. It maintains nearly every aspect of its original version. It is a fast and fun tune initially written to depict circus life in the early 1900s.

Silver Band

Amen!

Frank Ticheli (b.1958)

I composed Amen! as a retirement gift to my lifelong friend, Tracy McElroy, in celebration of his lifelong achievements after thirty years of teaching instrumental music in Texas public schools. Back in the 1970s in Richardson, Tracy and I played trumpet together in the Berkner High School Band, forging a close friendship that lasts to this day. Tracy's teaching to generations of young people instilled in them not only his deep love of music, but his values of personal discipline and teamwork. His life's work epitomized the contributions of thousands of music educators in this country whose gifts to our society are enormous, perhaps incalculable.

Amen! takes on an upbeat, somewhat bluesy, gospel style, suggesting an impassioned preacher sharing some bit of good news. After an introductory "call to order," our preacher (here depicted by the clarinet section) gives us the main tune over a series of simple, bopping quarter-note chords. Later, the full ensemble bursts out in a fit of joy – the choir and congregation have joined in, dancing and shouting in full agreement. The good news is driven home in the concluding coda over a series of plagal (Amen) chord progressions, and one final joyful shout.

Amen!

Frank Ticheli (b.1958)

A Basque Lullaby was originally composed by Dan Forrest as a vocal piece in 2005. Forrest composed the piece for his daughter before she was born and was written with sweetness and serenity in mind. The piece was arranged for wind band in 2009 and has gained traction among middle and high school ensembles. Its high capacity for expression, layered parts, difficult key, and complex harmony allows for nuanced ensemble playing despite the relatively simple individual parts. Forrest was born in New York in 1978 and attended Bob Jones University, where he earned a bachelor's degree and master's degree in piano performance while studying advanced theory and composition. He then went on to earn his D.M.A. in composition at the University of Kansas under James Barnes. Since then, he has become an accomplished composer of both choral and wind band literature.

Lyrics:

Lullaby, twilight is spreading
Silver wings over the sky;
Fairy elves are softly treading,
Folding buds as they pass by.
Lullaby, whisper and sigh,
Lullaby, lullaby.

Lullaby, deep in the clover
Drone the bees softly to rest;
Close white lids your dear eyes over,
Mother's arms shall be your rest.
Lullaby, whisper and sigh,
Lullaby, lullaby.

University Band

Program Notes

Silver Band cont.

Mechanism

Todd Stalter (b. 1966)

Mechanism by Todd Stalter allows the listener to musically envision the many different aspects of something “mechanized,” whether it be the precision workings of the tiny and intricate gears and movements of a watch or a clock, or the inner workings of a monstrous, steam-driven machine. The quick passing of staccato rhythmic motives through the band and alternating thin and thick textures illustrate the mechanized precision and different sizes and power of these different machines. Eventually, our imaginary machine, at the height of its efficiency, gets a wrench thrown into its works, and it clangs and sputters to stop after a failed attempt at restarting it.

Hosts of Freedom

Karl King (1891-1971)

Hosts of Freedom (1920) by Karl King is one of his most popular and tuneful marches. It was composed in the year of King’s move to Fort Dodge, Iowa, after serving as a performer and conductor of several prominent circus bands during his time. Hosts of Freedom represents a simple, effective, and straightforward form that the composer used again and again during his long and productive career as a composer. The march offers engaging melodies, bright counter melodies, and interesting parts for all sections. Musicians have taken advantage of this continuity and have used this march frequently since it was published. Within the last decade, Hosts of Freedom has served as a fast finale for many circus bands.

Concert Band Conductors

ALLEGRA FISHER is a native of Wichita, Kansas. She graduated Cum Laude from Kansas State University with a degree in Music in 2016. During her time at Kansas State University, she was heavily involved in the marching band including one year as assistant drum major and one as head drum major in 2015 when the band was awarded the Sudler Trophy. Allegra also performed with the Wind Ensemble, Pub Crawl band, Cat Band, and bassoon ensemble.

After graduation, she moved to Dublin, Ireland to pursue a Masters in Musicology with an emphasis in Ethnomusicology. She graduated with second-class honors from University College Dublin. During her time there, she held the position of principal bassoon in the University Symphony and traveled to Belgium to perform with the ensemble. Her ethnomusicological research focused on collegiate marching bands, analyzing how rituals effect students' individual and collective identities, and how the group uses the concepts enveloped in nationalism to create an overall marching band culture.

EVAN RICKER is a native of Wichita, Kansas. He earned both a Bachelor of Music in Wind Conducting and Music Journalism and a Master of Music in Orchestral Conducting from Wichita State University where he served as an Undergraduate Conducting Assistant to Dr. Victor Markovich and a Graduate Assistant Conductor to Dr. Mark Laycock. For the past three years, Evan has served as the Director of Bands and Instrumental Music at Cowley College in Arkansas City, Kansas. At Cowley, he developed a new scholarship structure to assist students further in lowering the cost of their education by continuing to play their instruments through their time at Cowley, and he established the Tiger Beat Pep Band. Before his appointment at Cowley, Evan taught classes in music appreciation and public speaking at Butler Community College. Evan also has ten years of experience working in arts administration with the City of Wichita's Arts and Cultural Services Division. Active in the marching activity, Evan served as the Drum Major Instructor at Valley Center High School for ten years and was the Associate Director of the Kansas International Lions Band on their last trip to Chicago in the summer of 2017.

Evan's professional affiliations include the College Band Directors National Association, the National Association for Music Education, the Kansas Music Educators Association, the Kansas Band Masters Association, and the National Educators Association. He is also a member of the Epsilon Pi Chapter and Past President of the Beta Tau Chapter of Kappa Kappa Psi, and an honorary member of the Alpha Mu Chapter of Tau Beta Sigma

University Band

Purple Band Conductors

PERI CARNEY is a senior in Music Education with an instrumental emphasis. Her primary instrument is the clarinet and secondary instrument is the trombone. During her time at Kansas State University, Peri has been in the Concert Band, Wind Symphony, KSU Marching Band, and Cat Band. Peri is a member of Tau Beta Sigma and is the current parliamentarian. After graduating, she hopes to teach elementary music.

TAYLOR CLARK is currently a junior at Kansas State University studying Music Education. She is originally from St. John, Kansas, where she graduated from St. John High School. Her primary instrument is percussion, and she plays bass drum in the Pride of Wildcatland Marching Band. Taylor is involved in the K-State Wind Ensemble, Percussion Ensemble One, Marching Band, University Band, serves as a percussion studio mentor, and is a member of her sorority Kappa Alpha Theta. She currently serves as the President of the Percussive Arts Society at Kansas State University and has previously served as Vice President and Social Outreach Coordinator on the executive board. Taylor expresses her thanks to her family, friends, teachers, and mentors who have helped her to grow and develop throughout her time at K-State.

HALEY RADER is currently a junior majoring in Music Education at Kansas State University. She studies clarinet with Dr. Todd Kerstetter and participates in Marching Band and Wind Symphony. Haley teaches private clarinet lessons to beginners and enjoys learning about new instruments. In her free time, Haley enjoys cooking and spending time outdoors. She is excited to play French Horn and make her conducting debut in University Band this year.

SARAH WOLFE is a senior in Music Education. She will be student teaching and graduating in the fall 2021 semester. During her time at KSU, Sarah has performed with the Wind Ensemble, Wind Symphony, Concert Band, University Band, KSUMB, Cat Band, and various chamber ensemble settings. She has also held many leadership positions while at K-State, including being a KSUMB section leader, joining the 2020-2021 KSUMB student staff team, and participating in the Band Ambassadors program. Following her graduation, Sarah plans to find a job teaching secondary band in the state of Kansas.

University Band

Silver Band Conductors

CLARK ELFORD is a senior music education student at Kansas State University. He grew up in Overland Park and went to school at Blue Valley Northwest under John Selzer. He then went on to attend the UMKC Conservatory of Music and Dance as a music education major before transferring to Kansas State. There, he has taught music lessons while working on his degree. He was part of the student staff in the Kansas State University Marching Band for the 2019 season before becoming the head of student staff for the 2020 season. After student teaching and graduation, he plans to go on to teach high school or open a private lesson studio in the Kansas City area.

PAIGE KYLE is from Independence, Kansas and is in her 5th year of Music Education at Kansas State University. She plays horn, and trombone in University Band. Paige enjoys listening to jazz and the Prince of Egypt soundtrack in her free time.

CRYSTAL RATHBURN is a junior studying music education with an instrumental emphasis. At Kansas State University, she plays the clarinet in various ensembles, including Wind Ensemble, Symphony Orchestra, Pit Orchestra, Clarinet Choir, and Clarinet Quartet. She is also involved in the Pride of Wildcat Land where she served as the marching and maneuvering section leader for the clarinet section in the 2020 season. Crystal is a member of NAFME Collegiate Chapters and Tau Beta Sigma where she served as the vice president of service. Crystal will student teach and graduate in the spring of 2022 and hopes to begin teaching elementary, middle, or high school band.

BAILEY TADDA is currently a Junior pursuing a degree in Music Education. She is from Bentonville, Arkansas. Currently, she plays flute in the Kansas State University Wind Ensemble, Kansas State Symphony Orchestra, and piccolo in the Kansas State University Marching Band. She is also an active member of Tau Beta Sigma. After her time at K-State, Bailey would like to pursue a Doctorate in flute performance. Her goal is to be an applied flute professor at a university. Throughout her time as an educator, she wants to inspire all of her students to understand the power music has on people. For her, music means more than playing in an ensemble; music is the way we speak when words fail. Performing and making music is powerful whenever a musician can connect with the music, and Bailey would like to inspire her students to not be afraid of expressing themselves whenever they perform or practice.

KANSAS STATE

University Bands

As the first land-grant institution established under the 1862 Morrill Act, we acknowledge that the state of Kansas is historically home to many Native nations, including the Kaw, Osage, and Pawnee, among others. Furthermore, Kansas is the current home to four federally recognized Native nations: The Prairie Band Potawatomie, the Kickapoo Tribe of Kansas, the Iowa Tribe of Kansas and Nebraska, and Sac and Fox Nation of Missouri in Kansas and Nebraska. Many Native nations utilized the western plains of Kansas as their hunting grounds, and others – such as the Delaware – were moved through this region during Indian removal efforts to make way for White settlers. It's important to acknowledge this, since the land that serves as the foundation for this institution was, and still is, stolen land. We remember these truths because K-State's status as a land-grant institution is a story that exists within ongoing settler-colonialism, and rests on the dispossession of Indigenous peoples and nations from their lands. These truths are often invisible to many. The recognition that K-State's history begins and continues through Indigenous contexts is essential.

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