

Percussion Ensembles Concert

Tuesday, April 15, 2025

7:30 PM

McCain Auditorium, Kansas State University

PROGRAM

Bolado (2016).....Adam Hopper (b. 1985)

Momentum (2009)..... Ray Flores

Daydreaming in the Rain (2020)..... Andrew Wray (b. 1998)

Las Cantilenas de las Luces (2018)..... Don Skoog (b. 1956)

I. En la Noche

II. Amanecer

III. Chacona, Bajo el Sol

IV. La Boda de Luna y Sol

V. Songs for Agayú

* Jamie Bunce, voice

Apotheosis (2013)..... Alan Keown (b. 1957)

Dill Pickles (1906)..... Charles L. Johnson (1876-1950)
Arr. Bob Becker

Chromatic Fox Trot (1919)..... George Hamilton Green (1893-1970)
Arr. Bob Becker

Cocinando (1972)..... Ray Barretto (1929-2006)

Philadelphia (1968)..... Marty Sheller (1940-2022)

** Allan Molnar, piano

Have You Met Miss Jones? (1937)..... Richard Rogers (1902-1979), Lorenz Hart (1895-1943)

Devon Autry, Mark McKinley, ** Allan Molnar, vibraphone

Jasper Vallad, bass

Jessie Whelan, marimba

* Indicates MTD Faculty

** Indicates Guest Artist

KANSAS STATE
UNIVERSITY

School of Music,
Theatre, and Dance

Percussion Ensembles Personnel

3rd Annual All-Star Percussion Ensemble

Dylan Aday.....	Chanute, KS
Phoebe Brodine.....	Topeka, KS
Anderson Coffman.....	Clay Center, KS
Aleria Cruz.....	Dodge City, KS
John Dunning.....	Manhattan, KS
Alex Herron.....	Clay Center, KS
Kwame James.....	Topeka, KS
Michael Kovach.....	Wichita, KS
Taylor Lansdown.....	Chanute, KS
Aiden Levendofsky.....	Manhattan, KS
William Martinez.....	Topeka, KS
Kimball Morris.....	Manhattan, KS
Ben Pittman.....	Manhattan, KS
Abigail Poage.....	Topeka, KS
Jonas Smith.....	Westmoreland, KS
Damien Smith.....	Wichita, KS
Tyrus Staats.....	Pratt, KS
Graham Stiles.....	Wichita, KS
Kenadie Thompson.....	Dodge City, KS
Abigail Tucker.....	Benton, KS

Percussion Ensemble II

Brett Carter.....	Saint Joseph, MO
Abby Gantz.....	Beloit, KS
Dayton Hawkins.....	Andover, KS
Marshall Jones.....	Kansas City, MO
Nathan Koupal.....	Saint George, KS
Sydney Lamb.....	Wichita, KS
Cole Parsons.....	Manhattan, KS
Michael Rathman.....	Overland Park, KS
Brenden Scaglione.....	Andover, KS
August Siefkes.....	Great Bend, KS
Cassie Thompson.....	Round Rock, TX
Jasper Vallad.....	Olathe, KS
Noah Vogel.....	Chanute, KS
Ryan Woodruff.....	Wichita, KS

Percussion Ensemble I

Devon Autry.....	Wichita, KS
Noah Dial.....	Tonganoxie, KS
Houston Fleischmann.....	Snohomish, WA
Grey Fluke.....	Topeka, KS
Jacob Morgan.....	Iowa City, IA
Jessi Solorzano.....	Aurora, IL
Jake Wall.....	Montgomery, IL
Christopher Wells.....	Topeka, KS
Jessie Whelan.....	Lenexa, KS

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Program Notes

Bolado

Bolado is a piece written for a large percussion ensemble. This piece was written after a trip to El Salvador and the white-knuckle ride from the airport to the center of town. The fast pace changing of lanes, quick maneuvers to avoid oncoming traffic and pedestrians, and the dance-like moment of the other cars on the road can all be heard in the piece. The B-section of the piece is inspired by a brief stop at a traffic light in a poor section of town. The people who reside in this shanty section of town used found metals, glass, and wood to construct their makeshift shelters for the evening. The slow and lamenting section is topped off by the sounds of metals and wood ostinatos in the rhythm section that are meant to represent the construction of these shacks. Suddenly, the car zooms off again toward the city center as we hear a reprise of the main theme.

-Notes by Adam Hopper

Momentum

Ray Flores has been an educator for 28 years and is the Head Band Director in a Northside ISD school in San Antonio, TX. He has also been named Educator of the Year for his campus twice in the last 12 years.

His primary instrument is percussion, and his experience ranges from concert bands, jazz band, steel drum ensemble, percussion ensembles and marching band. His marching band arrangements have been consistent First Division award winners at UIL as well as UIL State Marching Contest.

Momentum combines the rhythmic drive of percussion instruments of relative or non-specific pitch (including concert bass drum, concert toms, snare drum, tambourine, suspended cymbal, hi-hat, woodblocks, and triangle) with keyboard percussion (including bells, vibraphone, chimes, xylophone, and marimba). Bridging these two sets of voices are timpani, which provide both rhythmic and melodic contour. Melodic figures over an ostinato groove are sometimes extended or interrupted by odd-metered measures. Some melodies are presented as changes in textures and timbres among relative-pitched instruments. Counterpoint among keyboard voices helps to build point of repose. Another building section includes driving rhythms in keyboards and the rest of the ensemble, and the piece concludes with dynamic unison scale patterns in the keyboards, played over a driving, syncopated ostinato.

-Notes by Ray Flores & Kurt Gartner

Daydreaming in the Rain

I began the process of composing *Daydreaming in the Rain* in November of 2019. I was on a bus, surrounded by some of my closest friends—the members of the UNL Percussion Studio. We had just finished an incredibly special week, which culminated in a showcase concert at PASIC. We were all exhausted but extremely fulfilled, to say the least. Some were sleeping, while others engaged in quiet conversation, looking back in awe at what we had accomplished. Earlier in our trip, Dr. Hall had encouraged us all to return to a childlike state of creativity. Equipped with colored pencils, markers, and construction paper, each of us began to create. I composed some of the primary material for this piece on that bus ride, along with some fun doodles and sketches that I still keep with me today.

Many months later, in April 2020, I found myself in a completely different situation. Due to the world event of the time, all classes were suddenly moved online. Ensemble rehearsals of any kind were cancelled for the remainder of the semester. Daily interactions with teachers and peers vanished. I found myself alone in my apartment, with nothing to do but wait. This situation offered me plenty of time to think about things that I had taken for granted before they were suddenly snatched away. This season also offered unique challenges. Depression and hopelessness constantly knocked at the door of my mind.

In writing this piece, I hope to offer up a fragment of beauty in a time that is anything but beautiful. To my friends in the UNL Percussion Studio, we will play together again soon.

-Notes by Andrew Wray

Las Cantilenas de Las Luces

Las Cantilenas de Las Luces (The Song of the Lights) is a courtship between marimba (the moon) and vibraphone (the sun), their dances together, and their marriage at the end of the day. The idea reflects stories told among the lucumí (yoruba-descended) people of Cuba. Many, but not all, of the rhythms and melodies are drawn from traditional songs and batá drumming for the orisha (god) Agayú.

Don Skoog is an independent musician, teacher, and writer who lives in Oak Park, Illinois. He gigs on drumset, Latin percussion, marimba, and Flamenco cajon (His hobbies are the Irish bodhran and Arabic tabla). His teachers include James Dutton, Vida Chenoweth, Gordon Stout, Karl Husa, Roberto Vizcaino, Jose Eladio, Rich Gajate Garcia, and Alajandro Carvajal. He has taught percussion at the American Conservatory of Music, Sherwood Music School, and The Contemporary Music Project, which he founded in 1982. Mr. Skoog has given demonstrations on marimba, drumset, or bata at Northwestern University, Valparaiso University, Vandercook Collee, Kansas State University, Colorado State University, The Nashville Jazz Workshop, and the PAS Illinois Day of Percussion, as well as hundreds of presentations in grade and high schools through The International Music Foundation. He was Lead Artist for the Gallery 37 Latin Big Band from 1993 to 2002, and has traveled to Cuba many times to study and conduct tours.

-Notes by Don Skoog

Apotheosis

An apotheosis is the highest or best part of something. This *Apotheosis* by Alan Keown celebrates the senior recital of the composer's son and was written expressly for that purpose. Composed for two identical setups, each consisting of bongos, two toms, bass drum, brake drum, and three splash cymbals (shared by both players), this medium-advanced duet is mostly through-composed. It opens with a meter map in a three-bar grouping of $7/8 + 7/8 + 3/8$, which some may recognize as the meter from the Yes song, *Changes*. It touches on a calmer, softer section and moves through a few metric modulations before culminating with a bombastic ending.

-Notes by Alan Keown

Rags

In the early 20th century, live music and vaudeville were primary sources of entertainment. One of the greatest musicians of the time was George Hamilton Green, who advanced the genre of ragtime music on his instrument of choice, the xylophone. Decades later, this style had a resurgence, especially among the percussion community. At the forefront of this phenomenon was Bob Becker, the great percussionist and xylophonist in the G.H. Green tradition. Becker was the soloist with the legendary percussion group, Nexus. Becker and his colleagues arranged many rags for xylophone with accompanying marimba quartet. This evening, we present two such ragtime compositions.

-Notes by Kurt Gartner

Cocinando

Raymundo "Ray" Barretto Pagán was an American percussionist and bandleader of Puerto Rican descent. Throughout his career as a percussionist, he played a wide variety of Latin music styles, as well as Latin jazz. His first hit, *El Watusi*, was recorded by his Charanga Moderna in 1962, becoming the most successful pachanga song in the United States. In the late 1960s, Barretto became one of the leading exponents of boogaloo and what would later be known as salsa. Nonetheless, many of Barretto's recordings would remain rooted in more traditional genres such as son cubano. A master of the descarga (improvised jam session), Barretto was a long-time member of the Fania All-Stars. His success continued into the 1970s with songs such as *Cocinando* and *Indestructible*. His last album for Fania Records, *Soy dichoso*, was released in 1990. He then formed the New World Spirit jazz ensemble and continued to tour and record until his death in 2006. He is the father of American vocalist and saxophonist Chris Barretto, best known for his work with Periphery and Monuments.

-Notes from Wikipedia

Philadelphia

Marty Sheller was an American jazz trumpeter and arranger, who played primarily in latin jazz idioms. Sheller initially studied percussion but switched to trumpet as a teenager. He played with Hugo Dickens in Harlem, and arranged for Sabu Martinez, and began working with Afro-Latin percussionists such as Louie Ramirez and Frankie Malabe. In 1962 he became a trumpeter in Mongo Santamaria's band and worked with Santamaria for more than forty years as a composer and arranger. He also had an extensive association with Fania Records as a house arranger, working with Joe Bataan, Ruben Blades, Willie Colon, Larry Harlow, Hector Lavoe, and Ismael Miranda. Outside of Fania, he arranged for musicians such as George Benson, David Byrne, Jon Faddis, Giovanni Hidalgo, T.S. Monk, Idris Muhammad, Manny Oquendo, Dave Pike, Tito Puente, Shirley Scott, Woody Shaw, Lew Soloff, and Steve Turre. In the 2000s, he led his own ensemble, which included the sidemen Chris Rogers, Joe Magnarelli, Sam Burtis, Bobby Porcelli, Bob Franceschini, Oscar Hernández, Ruben Rodriguez, Vince Cherico, and Steve Berrios.

-Notes from Wikipedia

Have You Met Miss Jones?

Composer Richard Rodgers and lyrics Lorenz Hart created the tune, *Have You Met Miss Jones?* for the musical, *I'd Rather Be Right*. The song was published in 1937. Tonight's setting of the tune comprises a keyboard percussion quartet of a marimba and three vibraphones, along with bass and percussion. Unlike the original rhythm of the tune, tonight's performance is in a Cuban cha-cha-cha style. The tune will include improvised solos by all the keyboard percussionists, including guest artist Allan Molnar.

-Notes by Kurt Gartner

Guest Artist – Allan Molnar

Allan Molnar is a recording artist, composer, vibraphonist, drummer and percussionist who currently resides in New York where he freelances in the music profession and holds the position of Jazz Lecturer at Lehman College (Bronx, NY). Prior to moving to NYC Allan was very musically active in Toronto, Canada. His experiences include many live and recorded performances in a variety of genres including jazz (Glen Hall, Roswell Rudd, Don Thompson, Phil Nimmons), Latin (Vibrason, Con-Cache, Larry Harlow) and pop (Nelly Furtado, Jarvis Church, Stacie Orrico). Allan contributed vibraphone tracks to Nelly Furtado's Grammy and Juno Award-winning albums "Whoa Nelly" and "Folklore."

Allan spent 20 years teaching with the Toronto Catholic District School Board and successfully brought many elements of professional music to the classroom by way of his MIDI-assisted approach to teaching instrumental music. His students have benefited from the performance and compositional aspects of this innovative approach to creating music. More than 130 music teachers have been able to duplicate important elements of Allan's program in their own schools as a direct result of his original teaching resources and many workshop appearances at conferences and universities.

Allan Molnar is a recipient of the prestigious "Prime Minister's Award for Teaching Excellence." He continues to work as an independent music education consultant and as a resource teacher for the Canadian Teachers Federation through the "Sharing Teaching Excellence" program.

Kansas State University Indigenous Land-Grant Acknowledgement:

<https://www.k-state.edu/belonging/multicultural-center/about/landacknowledge.html>

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