Percussion Ensembles

Neil Dunn and Kurt Gartner, *Directors*

Thursday, December 11, 2025

7:30 PM

McCain Auditorium, Kansas State University

PROGRAM

Brush Hour (2020).....Alex Stopa (b. 1980)

Quartal Transformations (2019).....David A. Steinke (b. 1977)

Truncated (2023).....Calvin Warren III (b. 1983)

Piece for Percussion (1973).....Mitchell Peters (1935-2017)

Continuum (2013).....Ian Briskey (b. 1991)

Hands (2022).....Rich O'Meara (b. 1957)

I. working hands/body
II. idle hands/mind
III. folded hands/spirit

Point North (2021).....Daniel Berg (b. 1971)

I. Fall (The Library)
II. Winter (The Mountain)
III. Spring (The Waterfall)

The Hammer (1986).....David Rudder (b. 1953)
Arr. Yuko Asada

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Percussion Ensemble II Personnel

Quinn Bohling.....Overland Park, KS
Brett Carter.....Saint Joseph, MO
Jacob Froese.....Wichita, KS
Abigail Gantz.....Beloit, KS
Dayton Hawkins.....Andover, KS
Alex Herron.....Valley Center, KS
Sydney Lamb.....Wichita, KS
Elias Lee.....Lawerence, KS
Cole Parsons.....Manhattan, KS
Eli Paddock.....Wamego, KS
Christian Pettit.....Topeka, KS
Michael Rathman.....Overland Park, KS
Brenden Scaglione.....Andover, KS
Jonas Smith.....Westmoreland, KS
Emily Taylor.....De Soto, KS
Noah Vogel.....Chanute, KS

Percussion Ensemble I Personnel

Devon Autry.....Wichita, KS
Javi Garza.....Edinburg, TX
Nathan Koupal.....Saint George, KS
Mark McKinley.....Topeka, KS
August Siefkes.....Great Bend, KS
Jessi Solorzano.....Aurora, IL
Jasper Vallad.....Olathe, KS
Christopher Wells.....Topeka, KS
Jessie Whelan.....Lenexa, KS
Ryan Woodruff.....Wichita, KS

The K-State Percussion Studio is on Instagram, Facebook, and YouTube! Find all the links here:

https://linktr.ee/ksupas

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Program Notes

Brush Hour
I've always felt that brushes are one of the most expressive implements a drummer has in their arsenal. Designed in 1913 by Alliston and Weinstein, brushes were originally named "fly killers" and looked very much like they do today. Although we don't know who first used them on the drum set, we do know that they likely rose to popularity in New Orleans jazz bands of the 1920s.

Over time, drummers developed a personalized approach to brush language, establishing certain grooves, techniques, and patterns that could be used to accompany a wide range of musical styles. Many of these patterns were taught by rote, passed down from one drummer to the next or from teacher to student. In fact, there are numerous stories of famous drummers who, while on tour, would meet up with other drummers to trade "brush licks" while hanging out in their hotel rooms, playing on tables, chairs, or even pizza boxes! This idea was the inspiration for Brush Hour which is built around grooves, themes, and "licks" that are traded between each player in the ensemble.

Brush Hour aims to introduce the beginner to a few of the more commonly used brush patterns and techniques in a fun ensemble setting. In this way, the piece functions as a performable "concert etude" of sorts. (Alex Stopa)

Quartal Transformations is a minimalist piece emphasizing the study of contemporary marching rudiments and quartal harmonies. The piece challenges each player to master the interpretation of the "Pududu", "Hairta", and "Paradiddlediddle rudimental sticking patterns. To add to the complexity of the composition, rudiments overlap from player to player and develop from one to the next throughout the course of the composition. (David A. Steinke)

Truncated
Short, aggressive, and to the point, this percussive tour de force serves up a delicious "note sandwich" for three hungry players looking to showcase their individual and collective abilities. Features of the work include continual "over the bar" sounding phrases, layers of three-, four-, and five-note groupings superimposed on one another, split parts (à la tonal marching bass lines), short solos, and interesting metric modulations. A groove is maintained more or less throughout, keeping the sum total of the parts listenable and even toe tappable! (Tapspace Publications)

Piece for Percussion was composed in the late 1960s and published in 1969, and was dedicated to Charles Blackman. Pitched and non-pitched instruments share the spotlight throughout the work, and each player is tasked with performing on a variety of those instruments in their own personal setup.

While Piece for Percussion is written in a 3/4 time signature with a consistent tempo of 180 beats per minute, Peters creates different feelings of pulse within these structural boundaries. This piece is essentially divided into a large A-B-A' form, and the A and A' sections emphasize the feeling of 3/4 meter along with implied groupings usually found in 6/8 meter. Each player moves back and forth between a driving quarter note pulse and a more relaxed-feeling dotted quarter note pulse, almost as if the

different pulses are competing to establish themselves. However, the middle section of *Piece for Percussion* alters the implied pulse to one beat per measure. Even though the quarter note remains at 180 beats per minute, the listener perceives the pulse as the dotted half note, which feels like 60 beats per minute. Peters establishes this feeling with the chime part playing the aforementioned dotted half notes. In the B section, the other parts provide supporting material with more complex rhythms, but they all exist within the bounds of the one#beat-per-bar pulse. (Gordon Hicken)

Continuum

Continuum was written to convey a progression of continuous motion. It provides several opportunities to demonstrate musicality through extreme dynamic ranges, demanding rudimental control, and ensemble timing and blend.

My students inspired the title of this piece through their personal experiences and musical journeys. The intro conveys the initial excitement students have for their new instrument, which is soon followed by stress and frustration. The repetitive nature of the music evokes hours of practice and hard work, while the middle section brings to mind the importance of working as a team within an ensemble. The end of the piece is meant to showcase the confidence students gain in themselves and their musical abilities as well as the joy of performing. (Ian Briskey)

Hands

This piece was commissioned by the eminent percussionist, composer, and teacher, Søren Monrad, to be premiered by Odense Percussion. I am very grateful for the opportunity to compose a new work that will be interpreted by such able and eager performers. Many thanks as well to Johan Svitzer for his encouragement during this process, and for this beautiful publication that will enable others to perform it.

The inspiration for this piece is multi-faceted. Since the devastating loss of our son, Kevin, in October of 2020, I've found solace listening to the many recordings that we made together over the years. Kevin was a generous, loving spirit with boundless musical skills. In this piece, I tried to incorporate some of his unique drumming style. Often when improvising on drum set, his left foot kept a steady rhythm on the hi-hat while he overlaid sliding polyrhythms with his other three limbs. When we improvised together in this style, the overall effect was sometimes mesmerizing, as the underlying pulse became elusive.

Kevin was also a gifted visual artist with profound insight into our relationships with the natural world and with each other. I was deeply moved by one of his drawings depicting the number seven in the center, with several different flowing geometric designs surrounding it. Seven held special meaning for Kevin. Although displaying strict mathematical form, I also saw the designs as opening flower buds or the unfurling of a delicate seashell. Within the drawing he had written "Seventh Dazed Inventions," followed by a few lines about the seven days of the week. Monday through Friday are for working hands. Day six is for idle hands, while the seventh day is reserved for folded hands. Although condensed to three movements, HANDS follows this arc, and the number seven is infused throughout. I hope that some of Kevin's love of invention and his beautiful spirit come through as you listen to or play this music. (Rich O'Meara)

Point North

To me, the northern part of Sweden breathes something enigmatic. It is above all nature, but also architecture, that has something magnificent about it - as it is created by mother earth. Point North is written to Johan Bodin Eriksson and the Härnösand Percussion Ensemble for their 30th anniversary in 2021. The three movements are inspired by three of the four seasons, but also from architecture and nature in the north part of Sweden.

1st movement - Autumn (the Library)

The Sambiblioteket was inaugurated in February 2000 and was a joint collaboration between several libraries and the vision was to create a link between the university and the city center, a meeting place and an active knowledge center for all people in Härnösand. The architect Hans Tirsén and his staff focused in their competition proposal "the beech forest" on the character of Härnösand by solitaires surrounded by vegetation. The interior is played out against the greenery of the ground through the thin membrane of the window wall. During dark autumn evenings, the library shines like a lantern of knowledge in high-tech.

2nd movement - Winter (the Mountain)

- Get a culinary experience with a breathtaking view of Härnösand. Eating should be an experience! The restaurant at the top of Vårdkasen has taken this quote to heart and offers the art of Swedish home cooking together with a magnificent view through the dining room window. At the top of the mountain is also a lookout tower that was completed in 2007. The architect Björn Westin has been inspired by both space rockets and a vårdkase (Phryctoriae) that previously existed on the mountain, a fire that warned for war and other danger. The lookout tower with its three levels is reached by a large open staircase that can also serve as a stage, but also as a starting point for slalom competitions during the winter.

3rd movement - Spring (the Waterfall)

With a drop of a total 90 meters, the Västanåfallet is one of the highest waterfall in Sweden. It's water from the 4 km upstream lake Eksjön, which via a river forms a waterfall when the water flows down the steep mountainside. Västanåfallet is particularly powerful when snow and ice are melting and the high tide of spring forms a white, rushing wall down the cliffs. The fall height has previously been used for hydropower and contributed to several mills being built in region during the 17th, 18h and 19th centuries. Today the area is a nature reserve and a place for recreation and reflection, especially when the spring flood comes - nature´s musical primordial power! (Daniel Berg)

The Hammer

David Rudder's song *The Hammer* is a calypso classic that tells the story of a hammer, its owner, and its disappearance. The hammer was a critical tool in the world of steelpan music, used to shape and fine-tune the instruments. The song is broken up into four acts, each with its own story and message.

In Act 1, the song begins by setting the scene in Lavantille, Trinidad, where the hammer's owner lived many years ago. It follows the man and his hammer, which he used to pound a pan or sometimes a "stupid man" in the savannah. The hammer was an essential tool for the man as he never missed

Panorama. One day, however, the old hammer disappeared, some speculate that it vanished into thin air. The chorus asks, "Where de man wid de hammer gone?" and begs for answers.

Act 2 talks of the passing of the dragon man who used to move with the hammer's owner from April of '85 when the hammer finally came to a rest. The song tells of how the hammer and the dragon man were always on the scene and controlled the barber-green. They worked together, but now neither the hammer nor the dragon man is around, and no one knows who picked up the hammer.

Act 3 takes place at the funeral scene, where the hammer's owner is celebrated by friends and loved ones. Sister Sheila claims to have seen a sign, and the song reveals that the hammer has started to tune a pan already. However, the song speaks of how the hammer is giving people a heavy horn and how it is like a police boot on the people of the town's corns.

Act 4 is about the dream to hear the hammer ringing out in every panyard, just like it once used to. The hammer is responsible for shaping steelpan music, and so its disappearance not only makes it an object of nostalgia but a call for continuation. The children start singing the refrain, begging to ask the question again, "Where de man wid de hammer gone?"

Overall, the song is a perfect embodiment of Trinidad and Tobago's musical heritage and tells a story of a tool that was significant to the creation of steelpan music.
(https://sonichits.com/video/David_Rudder/The_Hammer)