

Student Recital Sticks and Pings

Tuesday, April 21, 2026

7:30 PM

Kirmser Hall (McCain 204), Kansas State University

PROGRAM

Rumble Strips (2017).....Daniel Montoya, Jr. (b. 1978)

Aibophobia (2026).....Traditional West African, arr. Neil Dunn

The Kid (2023).....Scott Fairdosi (b. 1990)

Heart Machine (2024).....Elijah Hall (b. 2004)

Stardust (2022).....Clark Hubbard (b. 1995)

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.....	Clay Center, KS
Adeline Jansson.....	Georgetown, TX
Elias Lee.....	Lawrence, KS
Cole Parsons.....	Manhattan, KS
Eli Paddock.....	Wamego, KS
Christian Pettit.....	Topeka, KS
Brenden Scaglione.....	Andover, KS
Logan Schmidt.....	St. Mark's, KS
Jonas Smith.....	Westmoreland, KS
Emily Taylor.....	De Soto, KS
Noah Vogel.....	Chanute, KS

KANSAS STATE
UNIVERSITY

School of Music,
Theatre, and Dance

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

Program Notes

Rumble Strips is the sequel to my 2003 composition, *The Highway*. This piece for 7 performers and audio accompaniment is written in three parts and is inspired by the Noise Pop, Trance, and Dub Step genres, respectively.

Also known as “sleeper lines,” Rumble Strips are a safety feature on roads that warn drivers of potential danger by causing a vibration and audible rumbling through the wheels into the body of the car. On freeways, motorways, and highways, these are usually found on the shoulder and centerline to alert drivers when they drift from their lane.

Like *The Highway*, *Rumble Strips* is written with constant grooves throughout the piece and in styles of music that I love listening to in my car on trips. While not inspired directly by any specific song, there are subtle, and not so subtle, homages, nods and hints of Britney Spears, Enigma, Falco, Flux Pavilion, Nero, Skrillex, Sleigh Bells, and other songs and artists one might hear on the radio, in a club, or a BBC Radio 1 Essential Mix. (Daniel Montoya, Jr.)

Aibohphobia draws upon the rhythmic structures of Ewe (pronounced ay-way) drumming traditions from Ghana and Togo in West Africa. The work is constructed around a foundational rhythmic motive derived from the “dots and dashes” of Morse code, which is continuously developed through shifts in phrasing, articulation, and timbral variation.

A central structural element is the incorporation of a steady accompanying layer modeled after the Ewe concept of “time,” a cyclical rhythmic timeline that underpins ensemble performance. In traditional practice, this timeline is articulated through instruments such as bells, rattles, and the kagan, a small peg drum. Within *Aibohphobia*, this layer functions as a stabilizing framework that supports interlocking rhythmic textures and promotes ensemble cohesion.

The title, *Aibohphobia*, meaning “fear of palindromes,” reflects the compositional design of the work. The phrase structure incorporates palindromic organization, creating symmetry through musical material that unfolds identically forward and backward.

The Kid, American silent film comedy-drama, released in 1921, that starred Charlie Chaplin in the first feature film with his popular “Little Tramp” character. It elevated Jackie Coogan to the status of the film industry’s first child superstar. In the film, the tramp (played by Chaplin) reluctantly rescues a baby abandoned by an unwed mother (Edna Purviance) and successfully raises him for a number of years. This first feature-length film by Chaplin demonstrated the sensitivity and compassion that would be hallmarks of his future work. (britannica.com)

Heart Machine is a piece inspired by Fritz Lang’s 1927 masterwork film, *Metropolis*. The Heart Machine itself is an enormous, deity-like structure with mechanical pistons, gears, and pulsing energy. Its design reflects expressionist influences, with exaggerated, dramatic forms that evoke both awe and fear. Visually, it resembles an ancient altar, eventually being imagined as the ancient god Moloch. Metaphorically, it represents human sacrifice—the mechanical mediator between the hands and head of society. (Elijah Hall)

Stardust is a percussion quartet for 2 vibraphones and 2 multi-percussionists commissioned by the Vanderbilt Percussion Group. Musically, Stardust is a blend of rock, metal, funk, and contemporary classical music that draws influence from the work of Tool, Metallica, Ghost-Note, Todd Terje, Steve Reich, and David Lang.

PERFORMERS & INSTRUMENTS: PLAYER 1: Vibraphone 1; PLAYER 2: Vibraphone 2; PLAYER 3: Multi-Percussion 1 (kick drum, snare drum, semi-resonant metal pipe, pair of rocks); PLAYER 4: Multi-Percussion 2 (kick drum, snare drum, semi-resonant metal pipe, pair of rocks) (Clark Hubbard)