

K-State Percussion Ensembles
High School All-Star Percussion Ensemble
Javi Garza, Neil Dunn, Kurt Gartner, *Directors*
Devon Autry, Mark McKinley, *Student Directors*

Wednesday, April 29, 2026

7:30 PM

McCain Auditorium, Kansas State University

PROGRAM

Orchestrations of the Underground (Fox) (2017).....Arr. Kirk Gay (b. 1967)

Minor Infraction (2014).....Rick Dior (b. 1964)

Toccata for Percussion Instruments (1942).....Carlos Chavez (1899-1978)

- I. Allegro sempre giusto
- II. Largo
- III. Allegro un poco marziale

Mark McKinley, conductor

Shh. . . (2017).....Benjamin Fraley (b. 1984)

Fly II (2023).....Heng Liu (b. 1989)

Jessie Whelan, *handpan*

Fanfarra Cabua Le Le (1992).....Sergio Mendes (1941-2024)

Arr. Devon Autry

Devon Autry, coach

Invention (1990).....Billy Barber (b. 1936)

Arr. Mark Ford

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High School All-Star Percussion Ensemble Personnel

Aleria Cruz.....	Dodge City, KS
Jack Dunning.....	Manhattan, KS
Collin Garcia.....	Fort Riley, KS
Kimball Morris.....	Manhattan, KS
Kenadie Thompson.....	Dodge City, KS
Logan Vigil.....	Derby, KS
Scarlet Walsh.....	Junction City, KS
Brecken Whitt.....	Derby, KS

KSU 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
Adeline Jansson.....	Georgetown, TX
Elias Lee.....	Lawerence, 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

KSU 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>

Program Notes

Orchestrations of the Underground

Undertale is a role-playing video game created by game developer Toby Fox. One of the features that makes the game so unique is the fact that all of the music written for the game was composed by Fox. The game was released in September of 2015 and was met with public and critical success for both the game and soundtrack. The soundtrack is so popular it has millions of views on YouTube and has inspired multiple covers and arrangements. This arrangement for percussion ensemble includes themes from "His Theme," "Spear of Justice," and "Meglovania." I have dedicated this arrangement to my daughter Kenna, who first introduced me to this music (Kirk J. Gay)

Minor Infraction

Minor Infraction opens with a simple G minor chord progression, initially performed by a lone marimba and then harmonized with several mallet instruments including marimbas, glockenspiel, vibraphone, xylophone, and chimes. This gives way to a classically themed melody, in which the mallet percussion instruments act as a sort of "percussion orchestra" imitating the timbre of the handbell choirs popular in our local churches.

The simple melodic themes which open the piece transit to a brisk rhythmic section, featuring alternating time signatures with a driving eighth-note pulse. Latin percussion instruments are introduced, creating a strumming quality when combined with the marimba patterns. Finally, a three-part musical canon is created over an ensemble ostinato pattern. This contrapuntal four-bar canon (also called a "round") is performed by two marimbas and a xylophone and is offset by a single quarter note. A return to the main theme concludes the piece. (Rick Dior)

Toccata for Percussion Instruments

Toccata for Percussion Instruments is significant to the percussion ensemble repertoire because it was one of the first major pieces written for this medium. Chávez was first commissioned by John Cage to create a piece for his touring percussion ensemble. The piece was completed in 1942, but Cage's musicians could not perform the work since they were not classically trained percussionists. Instead, John Cage had a group of various instrumentalists perform the experimental works he composed. Thus, *Toccata* was premiered by Chávez and the Orquesta Sinfónica de México in 1948.

Toccata for Percussion Instruments is one of the first major pieces written for percussion ensemble alone, and perhaps the first in a Classical, multi-movement form. As such, it is a brilliantly inventive piece and is a cornerstone of the percussion ensemble repertoire. Chávez avoids using percussion to make a bunch of noise, nor does he use it to maintain a driving beat or imitate any folklore or dance movement at all. Toccata movements are traditionally fast movements with many repeated notes, an opportunity for virtuosic display. Chávez recalls that the root meaning of toccata is "toccare," meaning "to touch," and is meant to display the performer's touch, rather than lyrical gifts. Since the essence of percussion playing is that the instruments sound by being touched, Chávez shows the possibilities of percussion at moderate tempos and mostly without melodic material. The first movement is primarily for drums; the second one casts a mysterious spell with mainly metallic instruments. Both types are

combined for the scherzo. A wonder of this piece is that with all the exotic sound-material available to him Chávez kept such a pure, Classical feeling about this percussion masterpiece. (Joseph Stevenson)

Shh. . .

Shh... is a multipercussion duet that was written in 2007–08 for my friend, Ned F. Smith (1985–2016). In the fall of 2007, I was living in Cincinnati, Ohio, and had consistent problems not being able to sleep. I couldn't stop thinking long enough to get to sleep, and my friend Ned, who was living in Connecticut, was having similar problems. Ned and I would have long conversations during our bouts with insomnia and would sometimes compose duets at the same time for us to play later. I decided to name one of the pieces that I composed during this time "Shh..."

The instrumentation is one set of bongos (shared between both players each playing only one drum), two medium tom-toms, two congas (quinto/conga), and two large tom-toms. The instrument setup should be symmetrical. (Ben Fraley)

Fly II

Fly II is a piece for handpan and percussion sextet, dedicated to Prof. Li Biao and Li Biao Percussion Group. Heng LIU is the principal percussion of the China National Centre for the Performing Arts Orchestra, executive director of China Percussion Association, artist of MEINL Percussion, MEINL Cymbals, Innovative Percussion, Marimba One, and Remo.

Handpans started to gain in popularity in the early 2000s, picking up steam among enthusiasts and making their way into traditional musical scenes slowly through the help of contemporary composers. Heng Liu composes exciting and accessible works for percussion ensemble, this time featuring a D-minor handpan as the solo instrument. "Fly II" is a quick, fun, and whimsical chamber concerto that dances along in a through-composed style that hits on various grooves to help propel the piece forward. Soaring metallic melodies and scalar passages — in both the keyboard instruments as well as the featured solo part — help to drive the main thematic moments of the piece and create memorable, singable lines that connect the work from top to bottom. (Matthew Geiger)

Fanfarra Cabua Le Le

At the core of "Fanfarra" is a driving, celebratory rhythmic style rooted in samba, particularly the high energy feel associated with Brazilian Carnival music. The groove is built on interlocking rhythmic patterns that create a layered, thick texture. Syncopation is constant, with accents often falling off the beat, producing a forward momentum that feels dance like. The call-and-response vocal style highlighted by the repeated phrase "Cabua-Le-Le" adds to the communal, chant-like atmosphere of the piece played by the vibraphone. You will also hear a call and response section that is lead by the repinique and answered by the rest of the battery instruments.

A defining feature of this work is its vibrant Brazilian percussion battery, each instrument contributing a unique timbre and rhythmic role:

- Repinique - Serves as the internal conductor in this music and often leads call and response passages.

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- Surdo – The large bass drum of samba ensembles, responsible for the foundational pulse. It typically plays steady downbeats (and sometimes offbeats), anchoring the entire groove.
- Caixa – A snare drum that adds crisp, syncopated rhythms. Its patterns often cut across the main pulse, energizing the texture. A lot of the “samba swing” comes from this instrument.
- Tamborim – A small, high-pitched hand drum played with a stick, known for fast, intricate rhythms that dance above the ensemble.
- Agogô – A set of pitched metal bells that provide bright, repeating patterns, often outlining clave-like figures.

Sérgio Mendes is one of Brazil’s most internationally successful musicians, known for fusing bossa nova, samba, jazz, and pop into a crossover style that gained massive popularity in the United States during the 1960s. With *Brasil '66*, Mendes achieved worldwide fame. (Devon Autry)

Invention

The band “Flim and the BB’s” launched in Minnesota—the right place at the right time—at the advent of digital audio recording. In the mid 1970s, a few years after Flim & the BB’s got together, and just a few miles down the road, the Minnesota Mining and Manufacturing Company (better known as 3M) was hard at work trying to develop a digital recording system for use in music studios. According to the liner notes in *Tricycle* by Flim Johnson, “When 3M techs got tired of listening to oscillator test tones, they would ask us to come down and play some music into their latest box of integrated circuits. Early results were . . . well . . . interesting.”

In the spring of 1978, 3M was ready to test their creation and installed a prototype digital recorder at Sound 80 Studios. The first recording they made was of the Saint Paul Chamber Orchestra playing Aaron Copeland's "Appalachian Spring" and Charles Ives' "Three Places In England." The LP was supposed to be a direct-to-disk recording, that is, a live recording cut directly to a lacquer. (The lacquer is what is used to create a metal master from which stampers are made to press records.) The direct-to-disk process cuts out the transfer from a tape recording to the lacquer. Skipping this step can create a more immediate and realistic-sounding recording. (I have a number of direct-to-disk records, and the sound is generally fantastic.) However, recording direct-to-disk means there is no way to remix or correct anything. What you hear is what you get. If the orchestra makes a mistake, they have to start all over again.

To test the new 3M digital recording console, it was set to run in parallel to the direct-to-disk recording so that 3M’s technicians could compare the digital sound to a state-of-the art analogue pressing. Apparently everyone was blown away at how much better the digital copy sounded. No doubt it was the first time most of them had ever heard the startling effect of digital’s wider dynamic range and vanishingly low signal-to-noise ratio, as well as the absence of any surface or background noise. So they decided to scrap the direct-to-disk record and release it as a digitally recorded LP. The result (above) was the first digital recording issued by Sound 80 Records (catalog number S80-DLR-101). It became the first digital LP ever to win a Grammy award.

Next up for the studio was a planned direct-to-disk recording with Flim and the BB’s. Once again, 3M’s techs ran the digital recorder in parallel with the analogue recording. And once again the digital copy

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was judged to sound better than the direct recording and was used to cut the lacquer for the record. The album *Flim and the BB's* was put out as a limited release and became the second ever digital LP from Sound 80 Records (catalog number S80-DLR-102). Flim Johnson explains why the album became so rare in the liner notes to *Tricycle*: "In '78 we actually did a 'direct-to-digital' recording using one of these prototype (digital) machines. That machine worked quite well, but was soon dismantled, making our master tape obsolete. No machine could decode that particular code. The record (*Flim & The BB's*) became a collectors item by default." Pianist Billy Barber composed "Invention" for their penultimate album *New Pants*, which was released in 1990.

(Tom Skipper—<https://vinyldiscovery.blogspot.com/2020/10/flim-bbs-case-of-disappearing-debut.html>)

Graduate and Undergraduate Student Directors

Javi Garza is the Graduate Teaching Assistant in Percussion. He began his musical career in his hometown of Edinburg, TX. Throughout his musical career, Javi has been a part of many world renowned musical ensembles and has learned from some of the world's best in the musical field. Javi first began his DCI career in 2019 when he received a contract to perform with Genesis Drum and Bugle Corps. During that season, Javi's main interest in front ensemble approach and keyboard pedagogy began to take place. In 2021, Javi was the center marimba for the Colts Drum and Bugle Corps where he earned 5th place in DCI's Individual and Ensemble keyboard competition. Javi aged out with the Blue Knights DBC in 2022. His WGI experience includes aging out as one of the center marimba performers at Broken City indoor percussion in Lake Elsinore, CA, in which they received 4th place in the national indoor competition.

In 2025, Javi graduated with his degree in both Percussion Performance and Music Education from Texas Tech University. Javi has performed in many ensembles associated with Texas Tech including the Percussion Ensemble I, Symphonic Wind Ensemble, Symphony Orchestra, and the nationally renowned steel band ensemble "Apocalypse Now." Javi has also had the honor of performing with the Lubbock Symphony Orchestra. In 2024, Javi was awarded 2nd place in the ENKOR international winds and percussion competition as well as received 3rd place in the national collegiate keyboard competition held by the Percussion Arts Society in Indianapolis, IN.

Devon Autry is a Music Performance major at Kansas State University; his passion for percussion spans over 12 years. Musical experiences include freelancing in the Wichita, Manhattan, and KC area with funk, Latin, orchestral, and jazz groups. The past four years have been spent performing with KSU's top Wind Ensemble and Symphony Orchestra, while serving as snare section leader in both marching and pep bands. Devon has also recently accepted the Graduation Teaching Assistant position at the University of Northern Colorado.

Mark McKinley is a senior music education major at Kansas State University. Originally from Topeka, Kansas, Mark has worked with several drum lines throughout the state including the Sky Ryders Drum and Bugle Corps. In the summer of 2022 and 2023, he marched quads at River City Rhythm DBC. Mark has also performed at multiple national and international conferences including the National Convention on Percussion Pedagogy, Percussive Arts Society International Convention, and the Kansas PAS Day of Percussion.

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Meet the All-Stars

Hello! My name is **Aleria Cruz** and I am a percussionist at Dodge City High School. My percussion teacher is Mr. Richins, and this is my 7th year as a percussionist. I am a part of the Front Ensemble and am marimba 1 as well as the head section leader. My freshman year I had a solo on the marimba for solo/ensemble and got a 1 at regionals and a 2 at state. I didn't have one my sophomore year but the next year I did. I got a 1 at regionals and a 1 at state. I have made the Wind Ensemble (band 1) for 3 years straight now and made the 3rd chair. Last year I was selected to attend the K-State All-Star Percussion Ensemble and had a great time. I got to play the xylophone for our concert piece and the bongos for the latin jazz piece. I generally like playing mallet parts or extra percussion rather than drums. I'm excited to attend this year!

My name is **Jack Dunning**, I am a senior at Manhattan high school. I have played in the marching band and wind ensemble for 4 years. Over the past 2 years i have gotten the opportunity to play in the jazz band, orchestra and all star percussion ensembles. Solos and ensembles have been a very fun experience over my high school career. Outside of music i enjoy cycling, building cars, robotics, and competing in science Olympiad.

Collin Garcia is a senior percussionist that has been playing for over 6 years. He has appeared in the NCKMEA district honor band in 2025 and 2026, earning 3rd and 2nd chair respectively. He has also achieved superior 1 rating and the regional and state solo and ensemble festivals from 2023-2025, with 3 straight years of superior ratings at state.

Kimball Morris is a senior at Manhattan High School in Manhattan, Kansas. A multidisciplinary musician, Kimball began studying piano when he was four. He has received superior ratings at several Kansas MTNA Piano Festivals. Kimball began percussion in 5th grade, and began composing music as well. Kimball was the principal percussionist of the Kansas All-State Band in 2025. He has also been percussionist in several district concert and jazz bands and in the John Phillips Sousa Band. He has received superior ratings at solo and ensemble festivals as a solo percussionist and in percussion ensembles. As a composer, he has had a work chosen for performance at an Internationally Broadcast Church Festival. Kimball enjoys playing percussion in the Manhattan High School Marching Band, Concert Band, Jazz Band, playing bass in the Manhattan High School Orchestra, singing in the Manhattan High School Chamber Choir, and playing percussion in the pit orchestra for high school musicals. He has been percussionist for the Manhattan Youth Symphony, and performs in a rock band that gigs at various venues around the Manhattan area.

Kenadie Thompson is a senior at Dodge City High School where she is vastly involved in the fine arts community. Kenadie serves as head section leader for drumline and first chair for the percussion section in the Wind Ensemble. Kenadie is a 4x SWKMEA District Honor Band Timpanist. Kenadie also has taken 2 timpani solos to state, each receiving a I rating. Outside of her band activities she is also a section leader in the top 2 choirs and a member of the Demonettes Woman's Ensemble.

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My name is **Logan Vigil**, and I am a 15-year-old sophomore at Derby High School. I began playing drums in sixth grade, and percussion has been an important part of my life ever since. Over the past several years, I've had the opportunity to grow as a musician through a variety of ensembles and performance experiences.

I participated in the John Philip Sousa Band at the University of Kansas for three consecutive years and earned a Division I rating at the State Solo & Small Ensemble festival as a freshman for my marimba solo. I have also been selected for honor band in seventh and eighth grade, as well as during my freshman and sophomore years of high school. Currently, I serve as the Front Ensemble Captain for the Derby High School marching band, where I enjoy taking on leadership responsibilities and helping my peers succeed. I am excited for the opportunity to continue challenging myself and growing as a percussionist through this all-star ensemble experience.

Scarlet Walsh is a senior at Junction City High School and has participated in numerous percussion ensembles, concert bands, jazz bands, and marching band throughout high school. Each year they performed a solo and ensemble at state level. Their junior year they performed in the district honor band. They have also done the K-State concert band clinic both junior and senior year. They attended K-State's All-Star Marching Band this past year. They have also done the K-State Summer Music Camp and the Leadership and Auxiliary Camp over the summer for two years in a row. They are excited to be attending K-State next year!

Brecken Whitt has been excited to play drums since his first opportunity in 6th grade. As a 7th grader, he was introduced to the John Phillip Sousa Band and was accepted for his 7th, 8th and 9th grade years. As a freshman, he was introduced to marching band and that was the moment his love for percussion deepened even further. Brecken loves to march and still enjoys his time in concert style bands. Brecken scored a 1 on mallets in 7th and 8th grade and has been invited to many honor bands including the Wichita State University High School Honor Band, Kansas Music Educators Association Regional Band and currently is in the Derby High School Wind Ensemble. Last year Brecken competed at state level and is already preparing for competition this year. He is honored to have been nominated for this incredible opportunity!