

Student Recital
August Siefkes, *Percussion*
Featuring the Akadiddles Percussion Trio

May 2, 2026
11:00 a.m.
Kirmser Hall, Kansas State University

PROGRAM

16 Rudimental Snare Drum Solos (1961-2006).....Robert Wolfersberger (b. 1943)
14. *To Beat All* (1992)

First Arabesque (1891).....Claude Debussy (1862-1918)
trans. Donald Miller
Hera Hessenius, *piano*

Petrichor (2021).....Kenyon Williams (b. 1973)

My Lady White (1980).....David Maslanka (1943-2017)
I. Madrigal: *My Lady White*

Maple Leaf Rag (1899).....Scott Joplin (1868-1917)
Hera Hessenius, *piano*

Orange Valley Road (2025).....Joey Eng (b. 2001)
August Siefkes, Ryan Woodruff, Jasper Vallad, *marimba*

Trio per Uno (1995/1999).....Nebojša Živković (b. 1962)
I. Meccanico
August Siefkes, Ryan Woodruff, Jasper Vallad, *percussion*

“Summer” from The Four Seasons (2018).....Antonio Vivaldi (1678-1741)
arr. Catherine Betts and Joshua Webster
August Siefkes, Ryan Woodruff, Jasper Vallad, *marimba*

Moonlight Mozambique (2022).....Joachim Horsley (b. 1977)
August Siefkes, *piano*
Devon Autry, Mark McKinley, Jessi Solorzano, Jasper Vallad, Ryan Woodruff, *percussion*
Rawlan Cave, *bass*

PROGRAM NOTES

To Beat All (1992)

16 Rudimental Snare Drum Solos is a collection of solos written over a span of 48 years. Ranging in difficulty, these solos are built on a solid rudimental foundation. "To Beat All" is one of Robert Wolfersberger's favorite solos in the collection. Written in differing time signatures, tempos, styles, and gimmickry, this flashy piece truly does "beat all."

A local Kansan, Robert Wolfersberger (b.1943) is a former instructor of the Sky Ryders Drum and Bugle Corps. In 1958 and 1960, Wolfersberger was crowned the National Association of Rudimental Drummers National Snare Drum Champion. He taught music in Kansas and California for 30 years before becoming a school administrator and professor at Kansas State University. He retired from K-State in 2011.

This piece is played on a 1950s WFL Ludwig field drum gifted to me by Kurtis Koch upon my high school graduation in 2023.

First Arabesque (1891)

Claude Debussy's *Deux Arabesques* (1888–1891) stands among his earliest published piano works, and the First Arabesque quickly became one of the most beloved pieces in the solo piano repertoire, selling over 100,000 copies during the composer's lifetime alone.

The arabesque as a concept carries rich artistic associations — rooted in the ornate decorative patterns of Arabic architecture, it evokes something at once elegant and elaborate, structured yet flowing. In music, the term came to suggest a quality that is both balletic and wildly florid, decorative in the finest sense. Debussy embraced this idea fully, weaving delicate, intertwining melodic lines over a shimmering harmonic foundation. The wave-like motion and luminous transparency of the First Arabesque translate beautifully to the bright yet mellow tone of the vibraphone.

Claude Debussy (1862–1918) was the creator and leading exponent of French musical impressionism. Entering the Paris Conservatory at age ten, he studied piano and composition while traveling widely through Italy, Austria, and Russia, absorbing a broad range of musical influences. After winning the coveted Grand Prix de Rome in 1884, Debussy devoted himself entirely to composition. Deeply influenced by the leading impressionist poets and painters of his time, he established himself as the father of impressionist music.

This piece is played on a restored 1930s Leedy vibraphone, which was gifted to me by Kurtis Koch in 2024. I would like to extend my gratitude to Mr. Koch and the people who made significant contributions to the restoration: my parents, Jon and Andrea Siefkes; my sister, Madelynne Siefkes; my grandparents Dennis and Linda Siefkes and Arthur Sayler; my uncle, Max Sayler; Jasper Vallad; Heather and Jeremy Vallad; and Bob Cave.

KANSAS STATE
UNIVERSITY

School of Music,
Theatre, and Dance

Petrichor (2021)

Petrichor is defined as “a pleasant smell that frequently accompanies the first rain after a long period of warm, dry weather.” Similar to George Crumb’s *Makrokosmos III*, “Music for a Summer Evening,” three crotales and woodblocks are used with timpani. *Petrichor* is written in ABA form, with each section creating an auditory image of before, during, and after a long awaited thunderstorm. The eerily calm “A” sections utilize a crotales placed on the lowest timpano and a melodic line played softly across the remaining drums. The storm in section “B” features patterns across the drums, crotales, and woodblocks, displaying various degrees of stormy aggression.

Kenyon Williams is a percussionist, educator, arranger, clinician, and international artist. He is active in numerous professional ensembles in Minnesota and serves as Professor of Percussion at Minnesota State University Moorhead. He has served as the Percussive Arts Society’s (PAS) Chair of the World Percussion Committee and on the PAS Board of Advisors.

Madrigal: My Lady White (1980)

Madrigal: My Lady White is the first in a collection of three solos for marimba by David Maslanka. Reaching popularity during the Renaissance, madrigals “are secular Italian vocal pieces that often have to do with love or pastoral settings or both” that strive “to give the most compelling musical expression to the heightened emotions of poetry” (Miles Hoffman, 2015). *My Lady White* is inspired by Geoffrey Chaucer’s poem, *The Book of the Duchess*, written for the second anniversary of Blanche, the Duchess of Lancaster’s death. The duchess is represented in the poem as “Lady White,” a play on the name Blanche, which translates to “white” in French.

*And good fair White, I state,
That was my lady’s name aright.
She was both fair and bright:
Her name indeed did her no wrong.*

David Maslanka (1943–2017) was one of America’s most celebrated composers, widely regarded as a defining voice in the wind and percussion repertoire. Maslanka’s compositional voice was shaped by a deep engagement with Jungian psychology, meditation, and lucid dreaming, through which he explored his own subconscious as a source of musical material. This inward, spiritually driven approach gave his music a distinctly personal and profound character. Among his contributions to the percussion repertoire, Maslanka wrote several works that have become cornerstones of the solo and ensemble literature, including *Variations on “Lost Love”* and *My Lady White* for solo marimba, and ensemble works such as *Arcadia II: Concerto for Marimba and Percussion Ensemble* and *Crown of Thorns*. His music continues to be performed and cherished by percussionists at every level around the world.

Maple Leaf Rag (1899)

Maple Leaf Rag (1899) is one of the most celebrated pieces in the ragtime repertoire and a landmark in American music. It quickly became the defining model for ragtime composition and is closely associated with Sedalia, Missouri, where Joplin performed at local clubs — including the Maple Leaf Club, the likely inspiration for the title. Despite ragtime's decline following Joplin's death in 1917, the piece endured across generations and was brought back to widespread public attention during the ragtime revival of the 1970s, cementing its place as an enduring classic of American piano music. Characteristically hard, bright, cheerful and machine-like, ragtime is perfect for xylophone.

Scott Joplin (1868–1917) was an American composer and pianist widely celebrated as the King of Ragtime. Born in Linden, Texas, Joplin displayed musical talent from an early age, teaching himself piano on an instrument in a home where his mother worked. By age eleven his gift was recognized by German-born music teacher Julius Weiss, whose influence proved lasting. As a teenager Joplin worked professionally in dance halls, saloons, and as a traveling musician, developing the musical instincts that would define his career.

Orange Valley Road (2025)

A short, high-energy piece for shared marimba, *Orange Valley Road* is inspired by the real Orange Valley Road in Canada. Mirroring the sharp twists and turns of a winding road, the piece requires fast, weaving choreography. The music invites imagery of a tree lined road: leaves blowing lightly in the breeze, birds chirping overhead. Some sections of the road are darker than others, leaving one wondering what will appear beyond the bend.

Joey Eng is an acclaimed percussionist, composer, and educator based in Perth, Western Australia. A versatile collaborator, he has performed with premier ensembles including the Western Australian Symphony Orchestra, Australian Baroque, and the World Percussion Group. His solo career is marked by international distinction, including winning the 2022 Warana Concerto Competition and securing multiple prizes at the Marimbafest international solo marimba competition. As a composer, Joey's works have gained global traction, appearing on repertoire lists for major international competitions and featured in *Percussive Notes*. A distinguished scholar, Joey was the recipient of the 2022 WAAPA Medal as the top graduate of the Western Australian Academy of Performing Arts. Beyond the stage, he is a dedicated educator who has served as a lecturer at Edith Cowan University and mentored award-winning students across Western Australia.

Trio per Uno: Meccanico (1995/1999)

Trio per Uno, is a three movement work guided by the principle “three bodies—one soul.” In the opening movement, *Meccanico*, the three players share a bass drum, with each player having their own bongos and cymbals/gongs. This instrumentation creates a dichotomy of strict unison and abrupt contrast, with the melody often split between the players. Nebojša Živković calls this movement “energetic and perpetually grooving,” conveying the wildness of an archaic ritual cult.

Based in Germany, Nebojša Živković (b. 1962) is an internationally acclaimed percussionist and composer. He has performed many of his own concertos with symphonies around the world. His compositions and pedagogical collections are quite well known, becoming standard repertoire for percussion.

Summer (2018)

Controversial for its time, Vivaldi’s *Four Seasons* began rising in popularity in the 1950s and 60s. The Los Angeles Philharmonic calls the work “profoundly embedded in modern culture.” Each season is a three movement violin concerto, with every movement inspired by pictorial poems written by Vivaldi himself.

L'Estate (Summer)

Opus 8, No. 2, in G minor

I. *Allegro non molto*--

Under the heat of the burning summer sun,
Languish man and flock; the pine is parched.

The cuckoo finds its voice, and suddenly,
The turtledove and goldfinch sing.

A gentle breeze blows,
But suddenly, the north wind appears.
The shepherd weeps because, overhead,
Lies the fierce storm, and his destiny.

II. *Adagio; Presto*--

His tired limbs are deprived of rest
By his fear of lightning and fierce thunder,
And by furious swarms of flies and hornets.

III. *Presto*--

Alas, how just are his fears,
Thunder and lightening fill the Heavens, and the hail
Slices the tops of the corn and other grain.

Kaboom Percussion arranged the final movement of *Summer* for shared marimba. The piece boasts “more than 3000 notes in under 3 minutes - not for the faint hearted!”

Known as “The Red Priest,” Antonio Vivaldi is the master of the Baroque instrumental concerto. “His dynamic rhythms, fluid melodies, bright instrumental effects, and extensions of instrumental technique were highly influential on his contemporaries and successors” (The Kennedy Center).

Moonlight Mozambique (2022)

Moonlight Mozambique is based on the first and third movements of Beethoven’s Piano Sonata No. 14 in C-sharp minor - the infamous *Moonlight Sonata*. As described by Jose Eladio, “the mozambique was developed by Pello El Afrokan and has its basis in the conga de comparasa,” which are “carnaval rhythms performed in parades.” There is no better way to add flair to the impressive *Moonlight Sonata* than the mozambique - the result is an absolute party!

Joachim Horsely (b. 1977) is an outstanding American pianist, composer, and arranger. He has created film scores for *Gordita Chronicles*, *Batman: Soul of the Dragon* and *Big City Greens*. According to his biography posted on his website, “Horsley continues to score a story from his own imagination: a tale where the great composers of classical music infused their works with Afro-Caribbean rhythms. This is a way to meet old friends in a fresh context, giving audiences a new take and a renewed appreciation for both the Classical world and the Caribbean Cultures.” Horsely’s passion for this genre fusion began while he was studying music in Cuba in 2015. Since then, he has produced two albums: *Via Havana* and *Caribbean Nocturnes*. Horsely’s goal is “that his merging of these two worlds opens minds, expands audiences and encourages exploration.”