

Cameron Sadler and Brett Wyckoff

Composition Recital

November 2, 2025

2:00 pm

Kirmser Hall, Kansas State University

PROGRAM

Duet for Two Trumpets Brett Wyckoff

Cameron Sadler, Brett Wyckoff; trumpet

Parade Cameron Sadler

Ethan Oppold, Jae Seefeldt, Owen Genereux, Preston Schuetz, Karson Griffin,
Carter McCune, Ava Sedlacek, Cody Monhollon; trumpet

3 a.m. Brett Wyckoff

Jeanna Eshelman, oboe
August Siefkes, piano

Woodwind Trio Cameron Sadler

Tegan Stratton, flute
Abbigail Rakes, clarinet
Kela Schnelle, bassoon

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A Voice Cries Out in the Wilderness Brett Wyckoff
O Come O Come Emmanuel Brett Wyckoff

Owen Genereux, April Teoh; trumpet
Aspen Tallent, horn
Jared Eck, trombone
Chase Wassom, tuba

No Ice Can Stay Cameron Sadler

Members of Kansas State University Collegiate Chorale

Motion Cameron Sadler

Mara Gee, Katelyn Valdez, John Horton-Smith, Onijini Karimu; violin
Julia Rossillon, Jasmin Soriano; viola
Connor Stratton, Bennett Addink; cello
Merrick Figueroa, Rawlan Cave; bass

Flow Brett Wyckoff

Owen Genereux, Ethan Oppold; trumpet
Jared Eck, trombone
Jordan Somers, alto saxophone
Alex Cavanaugh, tenor saxophone
Jarrett Peabody, baritone saxophone
Rawlan Cave, electric bass
Javi Garza, vibraphone
Devon Autry, drum kit

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Duet for Two Trumpets (Wyckoff)

One of my very first composition projects, *Duet for Two Trumpets* was written early in my junior year. This piece was the first time I had tried experimenting with instrumental music that was not piano or electronic tracks on GarageBand. Writing for live musicians presented a whole new plethora of challenges but also allowed me to hear my music performed live for the first time. From sweeping melodies to multiple-tongued passages, this piece features many sounds associated with the trumpet.

Parade (Sadler)

Parade started as a simple theme I thought of while walking to an advising meeting. From there, I played with the idea of simple binary form, with a structure of ABA, with slight variations that are present in inner voices. *Parade* focuses on the boisterous side of trumpet playing, with a short chorale section neatly sandwiched in the middle.

3 a.m. (Wyckoff)

3 a.m. is a duet that was written for the oboe and piano. The piece was created as a project for my Music Theory III Final and quickly became something more. Before coming to K-State, I had never heard of the oboe, and in my first semester in Wind Symphony, I was confused which instrument I was hearing play the melody from the front of the ensemble. During theory three, we had focused on many new concepts and rules to follow, and while rules are great, they were meant to be broken. In creating *3 a.m.* I found out ways to incorporate concepts such as modulation, secondary function chords, and rhythmic alterations to create a melodic line that complements the piano accompaniment. This was my first attempt at writing a solo piece for a wind instrument with a piano accompaniment.

Woodwind Trio (Sadler)

Woodwind Trio was my first foray into writing for woodwinds. My goal was to showcase the unique timbre of each instrument and allow opportunities for unique blended sounds. In addition, the constant switch between duple and triple meter keeps things interesting the whole way through.

A Voice Cries Out in the Wilderness & O Come O Come Emmanuel (Wyckoff)

Both pieces are traditional hymns sung in many different churches around the world. Coming to college, not only did my relationship with music start to deepen and shape who I am as a person, but so did my faith and relationship with Jesus Christ. Using music to express what I am feeling, and even those things that cannot be said, has been an important part of my collegiate experience. I arranged this piece for a brass quintet because I have had some of the most moving and meaningful experiences while playing alongside my friends in a brass quintet. By passing the melody around between the different voices, you experience a variety of timbres and tones, like that of a church congregation singing this piece. Although simplistic, the hymns I grew up listening to and hear even today are the ones that bring me the most joy.

No Ice Can Stay (Sadler)

No Ice Can Stay was primarily written with the idea that ice, barring specific circumstances, never stays forever. Whether by natural processes, or intervention from mankind, ice has its time and then disappears until the seasons change. I aimed to capture the more melancholic side of this thought, but the piece contains spots of brightness, hopefully conveying that while seasons change, there is the hope that ice will return next season.

Motion (Sadler)

Motion initially began as a string quintet but quickly morphed into more of a string orchestra piece, with three distinct movements that have moments where different members of the string family work together to create unique textures and rhythms.

Flow (Wyckoff)

Flow was my first attempt at writing for a larger ensemble. It features improvisation, funk grooves, recognizable motifs, double-time swing, solo sections, and much more! In all my time at K-State, I feel like playing in a brass quintet has taught me more about music than any other class. My brass quintet, Wabash City Brass, played at student showcase recitals, did a masterclass with Mnozil Brass, and performed in different gigs all around Manhattan. When performing at a high level, you experience a state of flow that is unmatched by anything else you have ever experienced. There is communication among players on a deeper level that cannot be explained, and the experience becomes exalted in a sense. This is what it was like for me playing in my quintet, and my hope with this piece was to bring all the players into a state of *Flow* where they become the music themselves.