

# Craig B. Parker, trumpet and cornet

assisted by

Amanda Arrington, piano

Amy Rosine, soprano

Patricia Thompson, mezzo soprano

Colleen White, flute

Sunday, May 10, 2026

3:30pm

All Faiths Chapel, Kansas State University

## PROGRAM

*Frenetic Dream* for trumpet and piano (2000) ..... HyeKyung Lee  
..... (born 1959)

*United in the Melody of Arirang* for soprano, trumpet, and piano (2025)..... EunHye Kim  
..... (born 1956)

*Dear Mummy and Sister* for mezzo, trumpet, and piano (1962; rev. 2017) .... Young Jo Lee  
..... (born 1943)

*The Grass Menagerie* for mezzo soprano and piano (1971)..... Craig B. Parker

1. Why I Like the Lizard ..... (born 1951)
2. Worms ..... words by Henry Gibson
3. The Animal Trio ..... (1935-2009)
4. The Cobra .....
5. The Coyote
6. Bullfrogs

first performance of the complete song cycle

## INTERMISSION

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*In Search Of . . .* for flute, trumpet, and piano (1996) .....Barbara Bennett  
.....(born 1952)

*50 + 50 Trumpet Triathlon* for unaccompanied trumpet (2007) .....Don Bowyer  
.....(born 1958)

*Dippermouth Blues* for cornet and piano (1924)..... Joe "King" Oliver  
.....(1881-1938)  
..... and Louis Armstrong  
.....(1901-1971)

*Twilight Dreams* for cornet and piano (1914)..... Herbert L. Clarke  
.....(1867-1945)

*Dance Variations* for trumpet and tape (1973-74)..... Brian Israel  
.....(1951-1984)

### Kansas State University's Indigenous Land Acknowledgement

As the first land-grant institution established under the 1862 Morrill Act, we acknowledge that the state of Kansas is historically home to many native nations, including the Kaw, Osage, and Pawnee, among others. Furthermore, Kansas is the current home to four federally recognized Native nations: The Prairie Band Potawatomie, the Kickapoo Tribe of Kansas, the Iowa Tribe of Kansas and Nebraska, and Sac and Fox Nation of Missouri in Kansas and Nebraska.

Many Native nations utilized the western plains of Kansas as their hunting grounds, and others—such as the Delaware—were moved through this region during Indian removal efforts to make way for White settlers. It's important to acknowledge this, since the land that serves as the foundation for this institution was, and still is, stolen land.

We remember these truths because K-State's status as a land-grant institution is a story that exists with ongoing settler-colonialism, and rests on the dispossession of indigenous peoples and nations from their lands. These truths are often invisible to many. The recognition that K-State's history begins and continues through indigenous contexts is essential.

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