Student Recital
Sticks and Things
Kimberly Trujillo, Guest Artist

Wednesday, November 4, 2026

7:30 PM

Kirmser Hall (McCain 204), Kansas State University

PROGRAM

Borrowed Time (2007).....Neil Dunn (b. 1970)

Four Impromptus, Op. 90 (Kansas Première).....Franz Schubert (1797-1828)
Arr. Jackson Riffle

I. Allegro Molto Moderato (C Minor)

The Line Around Us (2015).....Jeffrey Barudin (b. 1979)

Vortices (2002).....Steve Riley (b. 1964)
Kimberly Trujillo, Drumset

Kimberly Trujillo Biography

A native of Kansas, Kimberly Trujillo has been teaching and playing professionally for the past 25 years. An alum of Wichita State University, she graduated Summa Cum Laude with her double bachelor's in Percussion and Music Composition (2003), and her master's degree in Music Composition (2005). During her graduate studies, she served as GTA for the Jazz Department and directed the Steel Drum and Salsa Band ensembles. She has studied with such drum greats as John Riley, Matt Wilson, Steve Houghton, Michael Spiro, and Allison Miller.

After college, she moved to New York to play professionally and tour nationally. Highlights include the JEN Festival, The Clifford Brown Jazz Festival, Lollapaloosa, South by Southwest, The Smithsonian Art Museum, Sweet Basil, Cleopatra's Needle, and Cornelia St Café. The accompaniment of legendary jazz masters, such as Junior Mance and Don Braden, are some highlights of her time on the East Coast. Currently , she performs with jazz masters in the Midwest such as saxophonist Bobby Watson, guitarist Wayne Goins, and Nashville guitarist Denny Jiosa.

Kim currently teaches Drumline, Percussion Ensemble, and a full schedule of applied Instrumental lessons at Butler Community College and regularly performs in Wichita and beyond. Kim is honored to be featured as part of KSU's "Sticks and Things" concert and has had a wonderful time working with Kurt Gartner and the K-State Percussion Department!

KANSAS STATE UNIVERSITY | School of Music, Theatre, and Dance

Percussion Ensemble II Personnel

Quinn Bohling.....Overland Park, KS
Jacob Froese.....Wichita, KS
Julianna Hodge.....Junction City, KS
Isaac Holuska.....McPherson, KS
Adeleine Jansson.....Georgetown, TX
Eli Paddock.....Wamego, KS
Christian Pettit.....Topeka, KS
Ty Staats.....Pratt, KS
Kenadie Thompson.....Dodge City, KS
Ash Walsh.....Junction City, KS
Ben Wills.....Berryton, KS

Percussion Ensemble I Personnel

Brett Carter.....Saint Joseph, MO
Abigail Gantz.....Beloit, KS
Javi Garza.....Edinburg, TX
Dayton Hawkins.....Andover, KS
Nathan Koupal.....Saint George, KS
Cole Parsons.....Manhattan, KS
August Siefkes.....Great Bend, KS
Jasper Vallad.....Olathe, KS
Noah Vogel.....Chanute, KS
Jessie Whelan.....Lenexa, KS
Ryan Woodruff.....Wichita, KS
Josue Zapata.....Dodge City, KS

UPCOMING EVENTS

La Perla (drumming/voice ensemble): Wednesday, November 18, 7:30 PM, Chapman Theatre
Tickets: https://www.smtd.directory/tickets

Percussion Ensembles, featuring the Appleton City Steel Band, Dr. Ben Yancey, Director:
Monday, December 7, 7:30 PM, McCain Auditorium

PROGRAM NOTES

Inspired by the progressive rock band TOOL, **Borrowed Time** explores the complexity and excitement of unconventional rhythms and shifting time signatures. Drawing its metric structure from TOOL's Rosetta Stoned, featured on the 2006 album 10,000 Days, the composition transforms elements of rock music into a dynamic percussion ensemble experience. Congas, bongos, timpani, and toms reinterpret vocal melodies, bass lines, and drum patterns, while the bass drum and tam-tam players establish a driving rhythmic foundation. Influences from composers Carlos Chávez and John Cage further enrich this bold work, blending the energy of progressive rock with the creativity and complexity of contemporary percussion music. (Notes by Neil Dunn)

Franz Schubert composed his **Four Impromptus, Op. 90** for solo piano in 1827, near the end of his life. Each piece reflects the emotional depth and expressive character of his late style. In 2026, Jackson Riffle arranged the work for mallet quartet.

Although the term *impromptu* often suggests an improvisational character, this set demonstrates a clear sense of musical form. The first impromptu, in C minor, follows a variation-based structure, in which three thematic ideas are presented and developed in succession. However, when the opening theme returns for the third time, it leads into a codetta and coda rather than another cycle of variations.

The piece opens with a fortissimo octave passage distributed across the four keyboard percussion instruments, immediately commanding the listener's attention. The opening theme is initially presented in the dominant key, with the first vibraphone carrying the primary melodic statement and the second vibraphone providing the answering phrase, supported by both marimba parts. Throughout the arrangement, Riffle redistributes thematic material among the instruments, taking advantage of each instrument's range and timbrel qualities. The second theme introduces a brighter tonal character and develops material from the opening theme through a more expansive melodic contour. The third theme retains rhythmic elements from the second while introducing a lyrical melody imitated in the upper voice of the marimba. The piece ultimately concludes in C major, creating a striking shift from the opening minor tonality. As described by the Ohio College Library Center, "the piece ends unexpectedly in C major; seemingly fate has changed its course."

Jackson Riffle is a performer, educator, composer, and arranger originally from Pleasant Hill, Ohio. Under the mentorship of Tim Adams, Riffle completed his graduate and doctoral studies at the University of Georgia. He currently serves as principal percussionist of the Albany Symphony in New York and principal timpanist of the DeKalb Symphony in Georgia. (Notes by Javi Garza)

The Line Around Us, composed b y Dr. Jeffery Barudin is the second in his “singular Series,” a collection of percussion ensemble works that feature limited instrumentation. “The Single Series” explores the range of textures and timbres made possible by simple set-ups. The Line Around Us is a sextet that explores an extreme membranophone range, accented by the use of cymbals. The prima motive is introduced immediately, and provides the thematic material used throughout the piece. While the structure of the piece allows every player an opportunity to perform in a solo setting. . . (Notes by Jeffrey Barudin)

Composer Steve Riley writes, “When I set out to compose **Vortices for Drum Set and Percussion Ensemble**, I knew that I wanted to create a work for drum set with a soloist part that would be (mostly) specifically noted. However, I wanted it to serve as a salute to my favorite drum set players, rather than attempt to create a composed drum set part that would function more like a multiple percussion piece. Thus, there are some obvious reference and “licks” as homage to my favorite players such as: Kenny Aronoff, Art Blakey, John Bonham, Bill Bruford, Vinnie Calaiuta, Stewart Copeland, Steve Gadd, Michael Giles, Dave Grohl, Elvin Jones, Rick Latham, Jeff Porcaro, Max Roach, Ringo Starr, Dave Weckl, percussionists Jamie Muir, Sue Hadjopoulos and to give a special thanks to my good friend Mark Lomax – an outstanding and funky drummer who taught me more about playing the drum set than everyone else combined. The piece is lovingly dedicated to all of these people.