

FORT HAYS STATE UNIVERSITY
School of Visual and Performing Arts
presents

**FHSU Percussion Ensemble
& Wind Ensemble**

Luke Helker
Peter Lillpopp
Conductors

Aunna Marzen
Trumpet Soloist

Wednesday November 19, 2025
Beach/Schmidt Performing Arts Center
7:30 p.m.

--- Program ---

FHSU Percussion Ensemble

Prelude No. 1 (E minor)

Levi Eck, marimba

Ney Rosauero (b.1952)

Percussion Opus 14

Johanna Magdalena Beyer (1888-1944)

Jaida Wright, conductor

Chinook

Nathan Hall (b. 1982)

Jeremiah Collins, Levi Eck, Luke Helker, Emma Lawson

*A Small Winter Adventure**

Jayson Resendiz (b. 2002)

Michael Garvert, Reagan Ketch, Per Nelson, Ella Stroyan, Jaida Wright

Flowscape

Shane Roderick (b. 1998)

Dr. Luke Helker, conductor

*=world premiere

--- Intermission ---

FHSU Wind Ensemble

Origin

Cait Nishimura (b. 1991)

October

Eric Whitacre (b. 1970)

Crystals

Tomas C. Duffy (b. 1955)

Concerto for Trumpet

Alexander Arutiunian (1920-2012)

Movements (played without pause)

1. Andante

2. Allegro energico

3. Meno mosso

4. Allegro

Dr. Aunna Marzen, soloist

Stride

Kevin Day (b. 1996)

Dr. Peter Lillpopp, conductor

FHSU Percussion Ensemble

Jeremiah Collins
Levi Eck
Michael Garvert
Tanner Grant

Reagan Ketch
Emma Lawson
Per Nelson
Isaac Reed

Ella Stroyan
Jaida Wright

FHSU Wind Ensemble

1st Flute

Ella Stroyan*
Andrew Lord

2nd Flute

Ashley Ibarra
Hailey Maldonado

Oboe

Elliott Whisenant

1st Clarinet

Hannah Pahls*
Ashley Vilaysing

2nd Clarinet

Abigail Melson

Bass Clarinet

Derek Johnson

1st Alto Saxophone

Lane Gardner*

2nd Alto Saxophone

Hailey Misegadis

Tenor Saxophone

Mya Mihm

Baritone Saxophone

Joselina Guevara

1st Trumpet

Dawson McNeal*
Jacob Wegner

2nd Trumpet

Kaylee Boner

3rd Trumpet

Peyton Moore

1st Horn

Conner Miller*

2nd Horn

Elyssa Rucker

1st Trombone

Dustin Rajewski

2nd Trombone

Hayden Sanders

Bass Trombone

Corny Klassen*

Euphonium

Adam Ward*
Jacob Schultz

Tuba

Keats Johnson
Echo Chastain
Julius Mader

Piano

Brandon Smith

Percussion

Levi Eck
Jaida Wright*
Jeremiah Collins
Mary Newboles
Per Nelson
Raegan Ketch
Emma Lawson

Piano

Per Nelson

Library

Peyton Moore

*Principal

Program Notes

A native of Rio de Janeiro, Ney Rosauro's fusion of Brazilian folk, jazz, and pop music has yielded a plethora of compositions for percussion, many of which remain standards of the repertoire. We begin our program with *Prelude No. 1* for marimba. In this prelude, many of the performer's gestures resemble that of a guitarist; strumming and sweeping throughout. The effortlessness with which Levi performs this solo is very impressive.

A pioneering voice in early experimental music, Johanna Magdalena Beyer was among the first composers to write exclusively for percussion ensemble. In *Percussion Opus 14*, Beyer explores rhythm and timbre as primary musical materials, crafting a dialogue between pulse and resonance. Listeners will hopefully continue to hear the opening motif that recurs throughout.

Chinook, or 'snow eater' is a type of wind pattern frequently experienced in places like Boulder, Colorado. This piece starts very still, with faint traces of wilderness routines. Gradually, yet suddenly the wind descends on the landscape, overwhelming all other sounds. The winds manage to calm down enough for the birds to be heard, before returning back to the serenity that opened the work.

It's not often we have the opportunity to workshop new works with composers, especially student composers. Working on *A Small Winter Adventure* with the composer, the students got to learn more about how composers create their works and we in turn were able to share critical insights about the mechanics of percussion performance. This exchange of knowledge allows everyone involved to learn more about the creative process, collaboration, and encourages group participation at every level. We are grateful to Dr. Tim Rolls and to Jayson for reaching out, and we hope this journey has been as informative for them as it has been to us.

This program touches on what I believe to be some of the essential elements in percussion literature and performance. We have ensembles of varying size, timbral concentration, and works that span generations. This final piece, *Flowscape* reflects a growing trend in percussion composition that blends the timbres of keyboard instruments with rhythmic propulsion that grabs the audience from the very first note. We thank you for joining us in our program and hope that this, and every other piece on the program, continues to resonate with you beyond the performance.

Origin is an uplifting, empowering piece that evokes the feeling of returning home to a significant place in one's journey, reflecting on all that has changed and all that has remained. This piece is an ode to all the people and places that leave a lasting impact on the lives of others. *Origin* was commissioned by Jeff Reynolds and the University of Toronto Wind Ensemble.

Of his piece, *October* the composer writes, "October is my favorite month. Something about the crisp autumn air and the subtle change in light always make me a little sentimental, and as I started to sketch I felt that same quiet beauty in the writing. The simple, pastoral melodies and subsequent harmonies are inspired by the great English romantics (Vaughan Williams and Elgar) as I felt that this style was also perfectly suited to capture the natural and pastoral soul of the

season.” *October* was commissioned by the Nebraska Wind Consortium, Brian Anderson, Consortium Chairman and was premiered on May 14th, 2000.

As a composer with great skills and an avowed desire to artfully combine traditional band forms and formats with contemporary techniques and colors, Tom Duffy has fashioned this one-movement tone poem; each of the four sections of the work evokes Duffy's musical representation of a specific type of crystal and its accompanying characteristics, either real or mythological. Tonal writing alongside aleatoric techniques and clusters: it's all part of Duffy's wonderful gifts, opening the ears of bands and audiences in most enjoyable ways. Though a one-movement work, *Crystals* is divided into four sections, each a vignette with its own style and title. The first, *Dark Ice*, combines water sounds with quartal harmonies and a modal melody to suggest the mystery and terrible majesty of glacier, iceberg, and things in and under them. The second, *Underwater Rubies*, again uses water sounds to describe sunken treasure. The third section, *Cyanide*, is of a violent and percussive spirit which, by its brevity, mimics the horrible potency of its namesake. Finally, *Monolith* aspires to huge vertical space, large sweeps of color, and a sturdy brass foundation for those masses of crystals such as Stonehenge in England or any natural promontory.

Amid the vibrant, rhythmic, catchy themes of his *Concerto for Trumpet*, Alexander Arutunian intersperses long, melodic, near-improvisatory sections hearkening back to the ashughner (Armenian poet musicians and minstrels). Arutiunian conceived the main theme for this concerto in 1943. Like most of his themes, it first came to him while he was asleep. He was encouraged to complete the work by a longtime friend, Zolak Vartasarian, who was principal trumpet in the Yerevan Opera Orchestra. Unfortunately, Vartasarian died in the war that same year, and the concerto was not completed until 1950. Aykaz Messlayan was the first performer of the concerto, but it was the Russian virtuoso Timofei Dokschitzer whose recordings and international performances of the work cemented it as a staple for trumpeters around the world. The movements are *Andante*, *Allegro energico*, *Meno mosso*, and *Allegro*. A long virtuoso cadenza brings the concerto to an abrupt but stylish close.

DR. AUNNA MARZEN is a trumpet player and conductor currently based in Hays, Kansas. She currently serves as the Associate Director of Bands and Assistant Professor of Trumpet at Fort Hays State University. Dr. Marzen earned her Doctor of Musical Arts in Trumpet Performance from the University of Maryland, where she served as a Graduate Assistant with the UMD bands. She has performed with a wide range of ensembles across the United States and internationally, with featured appearances at prestigious events such as the National Trumpet Competition, the International Trumpet Guild Conference, and the College Band Directors National Association (CBDNA) regional and national conferences. A dedicated educator performer in the marching arts, Dr. Marzen performed with the Santa Clara Vanguard and Colts Drum and Bugle Corps before transitioning into instructional roles. She has served as a brass and visual instructor for the Crossmen Drum and Bugle Corps and is currently a member of the brass instructional staff for the Cavaliers Drum and Bugle Corps. Dr. Marzen holds a Master of Music degree from Florida Atlantic University and Bachelor of Music degree in Trumpet Performance from the University of Iowa. She is a member of Kappa Kappa Psi and Sigma Alpha Iota and is also an honorary member of Tau Beta Sigma. Her principal teachers include Chris Gekker, Dr.

Michael Votta, Dr. Amy Schendel, Dr. Aren Van Houzen, and Dr. Courtney Jones. Dr. Marzen is a proud native from the greatest corn-growing state in the country, Iowa.

Commissioned by the American Bandmasters Association, ***Stride*** is derived from its definition: to walk in a decisive way to cross and overcome obstacles that may come within our paths. Stride is also a reference to the marching band tradition and highlights the composer's experience growing up as a Texas band kid marching on the field. This is an energetic work that features brass and drum grooves that could be felt within duple and triple, while contrasting to a beautiful lyrical section that showcases the woodwind section.