

FORT HAYS STATE UNIVERSITY
School of Visual and Performing Arts
presents

Hays High School Jazz & Concert Bands

FHSU Symphonic Winds & Wind Ensemble

Alexander Crowley

Hector Hernandez

Dawson McNeal

Adam Ward

Aunna Marzen

Peter Lillpopp

Conductors

Aunna Marzen

Trumpet Soloist

Wednesday, March 11, 2026
Hays High School Performing Arts Center
7:30 p.m.

Program

Hays High School Jazz Band Mr. Hector Hernandez, conductor

- Solar* (1954) Miles Davis Arr. Rick Stitzel
Solos: David Wintch, Piano; Savannah Clingan, Tenor Sax
- Choose the Blues* (2017) Matt Morey
Solos: Jacob Ridgeway, Trombone; Isaac Bloom, Bass
- Funk Zone* (2017) Doug Beach & George Shutack
Solos: Ben Bergman, Alto Sax; Ashlyn Long, Trumpet; Xander Clark, Bari Sax

FHSU Symphonic Winds Dr. Aunna Marzen, conductor

- Infinity* (2020) Katahj Copley (b. 1998)
Dr. Peter Lillpopp, guest conductor
- Beguine for Band* (1954) Glenn Osser (1914-2014)
- Ragamuffins* (2019) Danielle Fisher (b. 1986)
- Sòlas Ané* (2006) Samuel R. Hazo (b. 1966)
- Mangulina* (2001) Paul Basler (b. 1963)

Hays High School Concert Band Mr. Hector Hernandez, conductor

- Pulsation* (A “Groove” for “Grove”) (2009) Richard Saucedo (b.1957)
- Rain* (2008) Brian Balmages (b.1975)
Mr. Dawson McNeal, guest conductor
- Jubilate!* (A Fanfare for Joy) (2025) William Owens (b.1963)
Mr. Adam Ward, guest conductor
- Sweet Dreams* (2022) Tyler S. Grant (b.1995)
Mr. Alex Crowley, guest conductor
- Thematic Variations on *Dona Nobis Pacem* (1986) James Sudduth (1940-1997)
Flute Soli: Kennedy Fischer, Jenessa Carrillo, Evelyn Schmidt, Kierstyn Gohl

FHSU Wind Ensemble
Dr. Peter Lillpopp, conductor

In Dreams (2019)

Cait Nishimura (b. 1991)

Carnival of Venice (1940)

Herbert L. Clarke (1867-1945)

Dr. Aunna Marzen, trumpet soloist

Red Rover (2019)

Jess Turner (b. 1983)

Hays High School Concert Band & FHSU Wind Ensemble
Dr. Peter Lillpopp, conductor

Chorale and Alleluia (1954)

Howard Hanson (1896-1981)

Hays High School Concert Band

Flute

Kennedi Fischer
Jenessa Carrillo
Evelyn Schmidt
Kierstyn Gohl
Jackson Gerstner
Kamea Koser
Eli Reed
Scarlett Martinez-Chavez
Karlie Boor

Clarinet

Genevieve Dietz
Abbigail Conley
Elizabeth Bonczynski
Savannah Clingan
Alexis Ryan
Emily Nicholas
Neema Murithi
Emma Rauda-Millan

Bass Clarinet

Lizzy Gerstner
Keileigh Sadeghi

Alto Saxophone

Benjamin Bergman
Gabriel Zimmerman
Damian Araiza

Tenor Saxophone

Elisabeth Hyatt
Abrienne Pince
Paige Strutt

Bari Saxophone

Xander Clark

Trumpet

Ashlyn Long
Joseph Fisher
Christopher Muench
Jakson Sprenkle
Rhys Custer
Bradley Alexander

Horn

David Wintch

Trombone

Jacob Ridgway
Avri O'Neal
Coulter Sanderson
Andrew Eiden
Maverick Herl

Euphonium

Keith Robertson
Sean Cooley
JenCarlos Tolentino
Athan Witt

Tuba

Eli Meis
Westin Pfannenstiel

Percussion

Noah Schaeffer
Michaela Koster
Seth Burkholder
Cailin DeBey
Jude Hileman
Bryler Russell
Isaac Bloom
Parker Harmon
Ayden Cole
Jett Klaus

FHSU Symphonic Winds

Flute

Calista Davis
Arianna Hemken
Ashley Ibarra
Andrew Lord
Hailey Maldonado
Ella Stroyan*

Oboe

Elliott Whisenant

Bassoon

Robyn Odegard

Clarinet

Morgan Dilley
Sophia Gradig
Derek Johnson*
Hannah Pahls

Bass Clarinet

Tayler Schmidt

Alto Saxophone

Lane Gardner
Xingyi Long
Hailey Misegadis

Tenor Saxophone

Mya Mihm
Allison Peterson
Ian Quigley

Baritone Saxophone

Joselina Guevara

Trumpet

Kaylee Boner
Dawson McNeal
Peyton Moore
Abigail Redding
Katelyn Stieben
Jacob Wegner*

Horn

Conner Miller*
Josie Shepard

Trombone

Gavin Bond
Annzia Howard
Corny Klassen*
Christian Miller
Dustin Rajewski
Hayden Sanders

Euphonium

Jacob Schultz
Adam Ward

Tuba

Echo Chastain
Sean Gillock
Keats Johnson

Percussion

Annabelle Burr
Jeremiah Collins*
Michael Garvert
Raegan Ketch
Emma Lawson
Per Nelson
Mary Newboles
Jaida Wright

Librarian

Peyton Moore

*Principal

FHSU Wind Ensemble

1st Flute

Ella Stroyan*
Ashley Ibarra

2nd Flute

Hailey Maldonado
Andrew Lord

Oboe

Elliott Whisenant

Bassoon

Robyn Odegard

1st Clarinet

Derek Johnson*

2nd Clarinet

Hannah Pahls

1st Alto Saxophone

Xingyi Long*

2nd Alto Saxophone

Hailey Misegadis
Lane Gardner

Tenor Saxophone

Mya Mihm

Baritone Saxophone

Joselina Guevara

1st Trumpet
Jacob Wegner*

2nd Trumpet
Peyton Moore

3rd Trumpet
Kaylee Boner

1st Horn
Conner Miller*

2nd Horn
Josie Shepard

1st Trombone
Hayden Sanders

2nd Trombone
Dustin Rajewski

Bass Trombone
Corny Klassen*

Euphonium
Jacob Schultz

Tuba
Echo Chastain

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

Piano
Per Nelson

Library
Peyton Moore

*Principal

Program Notes

Pulsation is an enjoyable work that's off the beaten path! Written entirely in one tempo, the meter alternates between 4/4 and 6/8 throughout, creating an ingenious effect of pulsating motion along with layers of textures and sounds. Starting with a soloistic dialogue between flute and clarinet, the work progresses to thicker sonorities and thrilling percussive effects including clapping and shouting. The changing meter provides a sense of a groove throughout the entire piece.

Written in the picture of a quiet rainfall with distant thunder, ***Rain*** is a gentle lyrical work with a great deal of expressiveness. The melodic and harmonic lines convey the sadness that rain brings but also its ability to rejuvenate and calm.

Composed in 2025, ***Jubilate*** is a Latin word meaning rejoice or to feel great joy! William Owens is a composer and music educator active in the state of Texas. He has written nearly 300 works for concert band, string orchestra, and small ensembles since 1993.

Tyler S. Grant is an Atlanta based composer and regularly clinics bands around the United States. ***Sweet Dreams*** was commissioned by the Arroyo Vista Middle School Bands in California. It was composed in February of 2020 after the birth of Tyler's nephew, Robert Hayden Grant, who was born prematurely and spent several weeks in the NICU. The lullaby heard in this piece was sketched on Tyler's laptop while in the hospital waiting room. Robert would overcome the challenges he faced and the piece is dedicated in hope he continues to dream a world unlike anyone would see.

Dona Nobis Pacem (Grant Us Peace) is a phrase in the Agnus Dei section of the Mass that has been appropriated for many musical works. In this composition, the simple theme is introduced

by soloists in the band at the beginning before working through multiple variations and ending with a rousing finish.

Shooting stars, asteroids, and the movement of the heavenly bodies in the night sky have always fascinated humans. Some cultures have always and strong beliefs and superstitions in the meaning of shooting stars. Traditional shooting stars also meant a new birth and changes in one's life and also a wish for a better life. With ***Infinity*** the composer creates the sense of shooting stars flying through the infinite playground known as space. As the piece begins, the world of space is filled with stars running through the skies. Throughout the piece, the shooting stars go through many different scenarios both dark and light until finally at the end of the piece the stars, with their bright colors and lights, flash across the sky with spectacular grandeur.

The beguine is a dance and music form with a quick rhythm derived from the rumba and bolero. With Creole influences, it developed in the islands of Guadeloupe and Martinique. Cole Porter's song *Begin the Beguine*, written for *Jubilee*, a 1935 musical comedy with music by Moss Hart, was a hit during the 1930's with performances by Artie Shaw and Ella Fitzgerald. Glenn Osser revived the rhythm with his 1954 composition *Beguine for Band* that has become a standard in our musical repertoire.

Ragamuffins is a concert march based on a 12-tone pattern which is used a theme throughout the piece. This is a quirky and entertaining march that is truly full of shenanigans and tomfoolery!

Sòlas Ané is derived from two Gaelic words meaning Joy (Solas) and Yesterday/Yesteryear (Ané). It was named for Margene Pappas, director of bands at Oswego High School in Oswego, Illinois. The highlights of her teaching included performances at the Midwest Clinic, Tournament of Roses Parade, IMEA All-State Convention, Sudler Legion of Honor, Phi Beta Mu Hall of Fame, and Mr. Holland's Opus Award. ***Sòlas Ané*** was premiered on May 28th, 2006 which was declared "Margene Pappas Day" in Oswego and the concert featured her present band as well as an Oswego High School alumni band comprised of some of the top professional musicians and music professors in the world.

Paul Basler's ***Mangulina*** is a lively, rhythm-driven work inspired by the traditional dance rhythms of the Dominican Republic. Named after a popular southern dance of Spanish origin, the piece captures the dance's exuberance through vibrant syncopation, colorful instrumental textures, and driving momentum. Commissioned in 2001, *Mangulina* is through-composed and features energetic rhythms, bold brass writing, and engaging percussion, creating an exciting and compelling experience for both performers and audiences.

In Dreams explores the powerful and surreal experience of the crossover between dreams and reality. With subtle shifts in color and texture, tender and soaring memories, and driving ostinatos, the piece introduces elements of minimalism. *In Dreams* takes players and listeners on an emotional and music journey full of hope and yearning, from deep sleep to a world of dreams and back.

Carnival of Venice is a dazzling cornet/trumpet virtuoso piece based on a traditional tune and air by Niccolò Paganini, originally composed for violin. Herbert L. Clarke was known as the

greatest cornetist of all time, and wrote many solos, duets, and trios, as well as marches and works for concert band. *Carnival of Venice* may well be his best-known piece, and generations of brass players have worked to conquer and perform this masterwork.

Red Rover is the composer's equivalent to driving while angry. It's over-the-top. It's too fast and too loud. It's exhausting to play and conduct. The composer began work on *Red Rover* in early 2018, shortly after several tragic events had unfolded across the U.S., and what emerged was a dark, violent little divertimento on the theme of children's playground games. The game Red Rover perfectly captures human's penchant for tribalism and violence, all in an "innocent" school playground setting. Throughout the piece, you will hear heavy breathing, running feet, quotes from playground songs, singing, whispering, police whistles, a squeak toy, and a broken window.

Chorale and Alleluia, completed in January 1954, was Dr. Howard Hanson's first work for symphonic band. It was given its premiere on February 26th at the convention of the American Bandmasters Association at West Point with Colonel William Santelmann, leader of the U.S. Marine Band, conducting. The composition opens with a flowing chorale. Soon the joyous *Alleluia* theme appears and is much in evidence throughout. A bold statement of a new melody makes its appearance in lower brasses in combination with the above themes. The effect is one of cathedral bells, exaltation, solemnity, and dignity. The music is impressive, straightforward, and pleasing. Its resonance and sonority are ideally suited to the medium of the modern symphonic band.

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.