

Kansas John Philip Sousa Honor Band



**January 25, 2020
University of Kansas
Lied Center**

Mr. Randall Standridge

and

Ms. Avian Bear

Conductors

RED BAND

Conducted by Ms. Avian Bear

The program will be selected from the following

Joy	Frank Ticheli
Come Thou Fount of Every Blessing	arr. R. Standridge
The Liberty Bell	Sousa arr. Jay Bocook
Bellefonte Overture	Robert Sheldon
Jungle Dance	Brian Balmages

BLUE BAND

Conducted by Mr. Randall Standridge

The program will be selected from the following

Impact	Randall Standridge
Bonsai Tree	Julie Giroux
Darklands Legend	Randall Standridge
A Sousa Portrait	arr. Robert E. Foster
<i>Conducted by Dr. Martin Bergee, Narrated by Johannah Cox</i>	
Danse Bohémien	Randall Standridge

BLUE BAND

Flute

Susan Bilderback
May Gao
Alex Brady
Nathan Anderson
Maverick Stevens
Kallista Zhang
Anahi Silva
Elena Martinez
Josephine Benson
Josh Babbit
Ashlynn Adcock
Kaitlyn Curtain
Abigail Kuntz
Sophia Ponnuru
Michelle Young
Madelyn Elder
Aurora Tan
Ella Novion
Nicole Wassom

Oboe

Sarah Gray
Elliese Thurlby

Bassoon

Logan Nicholl
Eric Tekolste

Clarinet

Alan Wang
Claire Heigele
Sydney Watson
Vanessa Kamau
Amy Van Oosbree
Sydney Stuart
Annabelle Hurst
Silvia Liu
Elijah Hoagland
Savannah Weidler
Alexander Calvez
Felix Guo
Angel Samano
Julia Kwan
Miles Kim
Addie Norris
Luke Rogers
Katie Durham
Bryden Paat
Gayla Gao

Bass Clarinet

Kiefer Roberts
Zane Burton
Robert Palmer

Alto Saxophone

Ava Waln
Joseph Wiltanger
Marco Conti
Ashlyn Coker
Sophia Rose

Tenor Saxophone

William Harlan
Van Zebley
Garrett Haupt
Ethan Collins

Baritone Saxophone

Max Pearce
Luka Djurich

Trumpet

Oliver Zhang
Nic Weaver
Keith Popiel
Peyton Fowler
Sam Ritchie
Jack McNeil
Camryn Castaldi
Riley Richardson
Chase Bond
Ashlyn Jennings
Luke Mayabb
Sophie Hull
Clark Billinger
Connor Mispagel
Katie French

French Horn

Lincoln Dahl
Trey Krizek
Devlyn Jochum
Ryan Lange
Gracie Beenken
Brandon Beal
Aidan Oberholtzer
Brandon Sikes

Gillian Todd
Pyper Paddock
William Bergman

Trombone

Aidan Hamer
Gavin Billinger
Maddie Lauffer
Carter Stokes
Jackson DeForeest
Levi Cobb
Josh Droegemeir
Ryan Bayliff
Hayden Krapes
Camryn Ronning
Miles Gelman
Jared Eck

Baritone

Dylan Handley
Ben Wackerla
Isaac Daniels
Abigail Garrett

Tuba

Chase Wassom
Dane Dehncke
Henry Martin
Elijah Cobb
Adra Cress
Samuel Oursler
Kody Harris
Michael Fling

Percussion

August Siefkes
LeiLoni DePew
Ryan Woodruff
Adri Muller
Jacob Mann
Sarah Roberts
Ben Willems
Ethan Fritz
Faith Krizek



RED BAND

Flute

Hannah Chong
Scarlett Shade
Treverton Tilton
Aiella Burgert
Jack McGregor
Emily Clausen
Lindsey Cho
Shelby Getchell
Grace Francis
Emma Dugan
Madisen Brecheisen
Kaelin Bryant
Carli Miller
Caroline Kuzma
Margaret Vollen
Danielle Turner
Isabella Holwick
Britney Allison
Abby Johnson

Oboe

Eryn Apsley
Mario Fuentealba
Lily Wang

Bassoon

Alex Guo
Alexa Rieder
Madison Gener
Henry Monahan

Clarinet

Abigail Hubbard
Caris Johnson
Addison Bond
Rosaline Avery
Jackie Lee
Gracie Schadegg
Elise Rathmel
Abigail Van Oosbree
Emma Tams
Riley Smitko
Josiah Assefa
Carson Allen
Ally Tuck
Grace Vivian
Wesley Janssen
Sydney Ratliff
Lucy Mater
Loren McQuilliam
Delaney O'Neill
Paloma Gomez-
Villereal

Bass Clarinet

Ryann Doyle
Darian Richards
Gian Bacaron

Alto Saxophone

Steven Duan
Audrey Schultz
Sophia Orsbon
Justin Tang
Jack Smith
Aidan Kinch

Tenor Saxophone

Rohit Menon
Maggie Schott
Sree Madanambedu
Alex Godinez

Baritone Saxophone

Brooklyn Borgelt
Dakodah Denlinger
Josh Van De Creek

Trumpet

Elliot Kessler
Isabel Smikahl
Brandon Hahn
Matthew Warner
Max Johnson
Greta Treff
Sam Arrandale
Jacob Loos
Cole Bichelmeyer
Matthew Akridge
Braden Wapp
Rogelio Rivera
Medha Bhat
Caitlin Riley
James Bilderback
Kade Ratzlaff

French Horn

Deacon Whitmore
Joshua Robison
Ian Dodson
Conner Booton
Eli Biggs
Ryan Dennis
Piper Clark
Kaleb Harris
Liam Courson
Nancy Dondlinger
Samantha Constanzo

Trombone

Miles Rodell
Ailey Freeman
Daniel Rodgiruez
Jacob Phillips
Matthew Cockrell
Maxime Chanut
Carson Stauffer
John Witt
Cameron Fehrenbacher
Emiri White
Jack Hayden
Jackson Hopkins
Miles Anderson
Andrea Diehl

Baritone

Tyler Smith
Owen White
Risa Brekken
David Stutz
Elliot Kastens

Tuba

Kareem El-Araby
Jacob Eberting
Josh Stroot
Levi Bates
Collin Rawson
Kellan Flynn
Ernest May
Ethan DeRoulet
Owen Bengfort
Jacob Cox
Eric Balentine

Percussion

Kyron Saunders
Nicholas Ruschill
Mikayla Milburn
Peyton Peterson
Owen Diediker
Brodie Kaiser
Elizabeth Wilson
Andrew Auxier
Walter Waxman





*Chair
Jena McElwain, Olathe*

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Patrick Kelly, West Jr. High School 03-06
Deborah Woodall Routledge, co-chair
Southwest Middle School 03
Ed Colson Oregon Trail Jr. High 01-03*

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The Board would like to thank The 312th Army Reserve Band, The University of Kansas Band Staff, Mr. Robert E. Foster, the Lied Center staff, Doug Wendel, Printing Solutions, Pride Promotions, Mike Corrigan, B.A.C. Horn Dr., Sensene Music, and Meyer Music for helping to make this such a wonderful event.

Parents, thank you for your continued support of music education. Your child's contribution today would not be possible without the overwhelming support they receive from you.

Please remember to inquire about scholarship opportunities when attending band camp this summer. Do not forget to mention that your student was a member of the John Philip Sousa Honor Band for a discount!



Randall D. Standridge (b. 1976) grew up in Little Rock, Arkansas and received his Bachelor's of Music Education from Arkansas State University, where he studied composition with Dr. Tom O'Connor. He returned to Arkansas State University and received his Master's in Music Composition, studying with Dr. Tom O'Connor and Dr. Tim Crist.

Randall is a member of ASCAP, and is in demand as a composer, arranger, clinician, and designer. His pieces have been performed internationally, and numerous pieces have been selected to the J.W. Pepper's Editor's Choice list. He has also had several pieces selected for performance at the Midwest Clinic in Chicago, IL, and his work Art(isms) was performed at the 2010 CBDNA Conference in Las Cruces, New Mexico. His music is recognized as worthwhile literature for concert festivals and band concerts across the United States and throughout the world.

In addition to his career as a composer, Randall is a marching band designer, having created numerous award winning marching band arrangements, compositions, and drill designs. He also works as a freelance film composer, artist/photographer, and writer. He lives in Jonesboro, Arkansas with his family.



Avian Bear has been a band director for forty-four years in Oklahoma and Kansas. Avian has been the Kansas Music Educators State Band Chair, the President of the KMEA Northeast District and the State President of KMEA. As the director to open Lawrence Free State High School in 1997, the Free State Band

performed a KMEA performance in 2000, followed by a BOA National Concert Band Festival top tier performance in 2001. At Blue Valley High, the BV Band was a yearly BOA Super Regional Marching participant and during concert season was chosen to perform at KMEA in 2009 and 2017.

Avian's bands, in concert, marching and jazz, have consistently received Superior ratings throughout the Midwest. KSHSAA and NFHS recognized Avian as the Outstanding Kansas Music Educator in 2016 for her service to the profession. KMEA then recognized Avian as the KMEA Teacher of the Year in 2017 and inducted her into the Kansas Music Educators' Association Hall of Fame in 2018.

PROGRAM NOTES

Joy

Frank Ticheli

Joy, and its companion piece, Joy Revisited, are the results of an experiment I have been wanting to try for many years: the creation of two works using the same general melodic, harmonic, and expressive content. In other words, I endeavored to compose un-identical twins, two sides of the same coin-but with one major distinction: Joy was created with young players in mind, while Joy Revisited was aimed at more advanced players.

Despite this and many more differences between the two works, both come from the same essential cut of cloth, both were composed more or less simultaneously, and both were born out of the same source of inspiration. In short, Joy and Joy Revisited serve as two expressions of the feelings experienced by one expectant father (who happens to also be a composer) on one wonderfully anxious and exciting day.

Darklands. It occurred to me that I had explored this fantastical world through many artistic disciplines except the one that I do as a vocation (thus, Darklands Legends was created). Please be sure to check out my YouTube channel for videos about the creation of the Symphony, and be on the lookout for more materials about the Darklands (stories, artwork, etc.) on my website and social media presence.

~ R. Standridge



Danse Bohémien

Randall Standridge

Danse Bohémien is inspired by the many great can-cans, gallops, and quick-steps that populate the music repertoire. Among my favorites of these is Pas Redouble, by Camille Saint-Saens. There is so much unbridled energy and boisterous fun in that piece that one cannot help but be caught up in sheer joy the piece communicates. This is the spirit that I sought to capture in Danse Bohémien (roughly translated as "Gypsy Dance" or "Bohémien Dance").

I owe the title to a suggestion by one of my students; Hayley Denton, you are a Bohémien and Gypsy in your own right, and may the musical muses smile upon you for it.

~ R. Standridge

(August 12, 1604 - June 8, 1651) who was the third shogun of the Tokugawa dynasty. Sandai-Shogun-No Matsu is housed in the Tokyo Imperial Palace.

“Although the center of the famous tree’s trunk is now totally hollow, it has been carefully nurtured for generations, and gazing at its gnarled form today, a sense of awe is felt at the forceful destiny that has allowed such a small piece of life to survive for so many centuries.” ~ J. Giroux

A Sousa Portrait

Robert E. Foster

A Sousa Portrait is a narrative musical tribute that tells the story of this famous composer who made such an impact to the band world. Sit back and enjoy this intriguing juxtaposition of words and familiar John Philip Sousa marches that will be directed by Dr. Marin Bergee and narrated by Johannah Cox.



Darklands Legends

Randall Standridge

The Darklands Legends is part of a five movement work called The Darklands Symphony:

- I. Darklands March
- II. Dance of the Mad Prince
- III. The Serpent Priest and the Black Bell
- IV. The Queen’s Masue
- V. Dark Heart

Darklands Legends is comprised of Mvts II, III, IV.

How Darklands Legends came about:

One day while I was sketching various melodies and rhythmic ideas, I noticed a drawing on my desk. It was a picture I had completed earlier that day based on an imaginary place that I have written about and, on occasion, illustrated called The

Come Thou Fount of Every Blessing arr. R. Standridge

Come Thou Fount of Every Blessing is one of my favorite hymns of all time. Its melody suggests both reverence and sadness, an interesting and beautiful combination. It is also known as the folk tune “Nettleton.”

I wrote this piece for two reasons. The first is my love of this piece and of hymn song settings for band. While I was composing this piece (which took over a year), I studied many hymn settings for band.

Secondly, on April 14, 2012, I lost my last grandparent, Irene Maire Riddling. She was one of the most influential people in my life and taught me about love, dedication, compassion and service. I struggled with writing music in the wake of her death, but slowly the music returned, stronger than ever. I would like to dedicate this piece to her memory, and to the memory of all of my grand-parents: Irene Riddling, Coba Riddling, Dorothy Standridge-Earl, English Standridge, and Lewis Earl. It is from them that all the blessings received by me and my family flow.

~ R. Standridge

379 Come, Thou Fount of Every Blessing

Robert Robinson, 1708

1. Come, Thou Fount of ev-ery bless-ing, Turn my heart to sing Thy grace;
2. Here, I raise my life-en-er-ty, Hid-den by Thy hid-den grace;
3. O to grace how great a debt-or, Debt-ly I'm con-scious to be!

Streams of sweet-est love-ly ran-ning, Call for songs of loud-est praise;
And I hope, by Thy good-pleas-ure, Safe-ly to ar-rive at home;
Let that grace now, like a let-ter, Bind my won-der-ing heart to Thee:

Teach me some new-born sin-ner, Sing thy thun-der-tongued a-bode;
Je-nu-sought me when a stran-ger, Wan-dering from the fold of God;
Prone to wan-der, Lord, I feel it, Prone to leave the God I love;

Praise the mount-ain I'm fixed up-on it, Mount of God's un-changing love!
He, no res-cue me from dan-ger, In-ter-posed his pre-cious blood,
Hark, my heart, O, take heed, O, God, is for Thy cov-er-a-ble, A-men.

LIFE IN CHRIST: PATH AND ASSURANCE [322]

The Liberty Bell John Philip Sousa arr. Jay Bocook

For \$500 more, this march probably would have been named “The Devil’s Deputy.” Sousa was composing music for an operetta of that name at the request of the celebrated comedian Francis Wilson. Sousa asked \$1,500 for the work, but Wilson

offered \$1,000. When they could not come to an agreement, Sousa withdrew with his partially completed manuscript, which included a lively march.



Sousa and George Frederick Hinton, one of the band's managers, were in Chicago witnessing a spectacle called America when a backdrop, with a huge painting of the Liberty Bell, was lowered. Hinton suggested that "The Liberty Bell" would be a good title for Sousa's new march. By coincidence, the next morning Sousa received a letter from his wife in which she told how their son had

marched in his first parade in Philadelphia—a parade honoring the return of the Liberty Bell, which had been on tour. The new march was then christened "The Liberty Bell." It was one of the first marches Sousa sold to the John Church Company and was the first composition to bring Sousa a substantial financial reward.

According to a story told by the Sousa Band's first soprano, Marcella Lindh, she contributed one of the themes of the march. Sousa had heard her whistling a catchy tune of her own and had asked her permission to incorporate it into one of his marches. Several years later she heard "The Liberty Bell" march being performed by a band in Europe and recognized her own melody in the march.

Bellefonte Overture

Robert Sheldon

Written for and commissioned by the Bellefonte Community Band of Bellefonte, Bellefonte Overture (pronounced "bell-font) attempts to capture the spirit and complexion of this delightful central Pennsylvania village, including its lovely Victorian homes and the bubbling spring for which the town was named.



Jungle Dance

Brian Balmages

Jungle Dance is a new type of piece for me. It depicts a celebration in the middle of a jungle. It's not specific to people-it actually represents the celebration of all living things-animals, plants and people-all coming together in a high energy celebration of life and nature. The melody itself is quite infectious and is treated as a passacaglia (triple time with variations over a ground bass). With the exception of one measure, the melody repeats constantly while the textures, rhythms and harmonies around it change and develop. Jungle Dance was commissioned by the Lawton C. Johnson Summit Middle School Bands under the direction of Michelle Brick.

~ B. Balmages

Impact

Randall Standridge

In 2017, I was contacted about creating a work in honor of Jane Botkin, who had served as the band director for the Cedar Valley Middle School Band program in Austin, Texas for many years. When talking with the commissioning party, they kept emphasizing how energetic she is and the great **impact** she has made on the students, school, and community. I seized on this word and the double entendre, and this work is the result. Impact is a fast, bombastic work for concert band that is intended to create a real "wow" moment in a concert.

~ R. Standridge

Bonsai Tree

Julie Giroux



The Sandai-Shogun-No-Matsu is a five-needle pine bonsai and is considered one of Japan's national treasures. The tree is at least 500 years old and is considered to be one of the oldest known living bonsai trees. It is documented as having been cared for by Tokugawa Iemitsu