

In Stillness

from **Transcendent Light**

Kenley Kristofferson (b. 1983)

Flute 1,2 - 8
Oboe 1,2 - 2
Bb Clarinet 1 - 4
Bb Clarinet 2 - 4
Bb Clarinet 3 - 4
Bb Bass Clarinet - 2
Bassoon 1,2 - 2
Eb Alto Saxophone 1 - 2
Eb Alto Saxophone 2 - 2
Bb Tenor Saxophone - 2
Eb Baritone Saxophone - 1
Bb Trumpet 1 - 2
Bb Trumpet 2,3 - 4
F Horn 1,3 - 2
F Horn 2,4 - 2
Trombone 1,2 - 4
Trombone 3 - 2
Baritone - 2
Baritone Treble Clef - 1
Tuba - 4
String Bass - 1
Timpani - 1
Chimes - 1
Suspended Cymbal, Crash Cymbals - 2

In Stillness *from* Transcendent Light

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In Stillness, reaches for that which is greater than ourselves. It may be one god or many gods, or it may be greatness of the past or future, but it is the light that is just beyond our mortal reach. This piece starts slowly and grows in intensity over time until the glorious climax, after which it relaxes in tone and volume before reaching a short final section of quiet tension. This ends with warm tonic chord, signifying the light that greets all of us at the end.

- The first four bars should have a fluid tempo, with the four bar phrase feeling like 1+1+2. The breath marks denote space between those bars, which is important because the next phrase at m5-8 doesn't have them.
- From m17 (the trumpet solo), the voices wrap and layer around one another. Encourage the ensemble to be mindful of both bringing out the moving line and making room for the moving lines of others. Many of the moving lines are in the soprano and alto voices, so the lower voices can still project and maintain the balance of the band.
- The climax at m24 has a variety of parts whose relation to one another can be interpreted according to the conductor's preference. I tend to favour the moving lines, but the 2-3 suspension in Alto Sax 2 and Trumpet 2 is an important colour.
- The final section of the piece (m39-end) represents the challenge of letting go, even when you feel like you can't resist any longer. Let your interpretation be guided by the choral version, where the choir sings "In stillness" seven times before softly singing the final phrase, "at rest."

Commissioned by the Manitoba Band Association and consortium in memory of Ken Epp.

The title *Transcendent Light* embodies the character reflecting both the music and the man upon whom it's based. Ken Epp was the very model of efficiency, so I believe that he would want a title chosen that says exactly what it is with nothing extraneous or superfluous. The Oxford English Dictionary defines the word *transcendent* in three ways:

1. *Beyond or above the range of normal or physical human experience.*
2. *Surpassing the ordinary; exceptional.*
3. *(of God) existing apart from and not subject to the limitations of the material universe.*

The word *transcendent* describes Ken, and so does *light*. While a sunbeam itself is bright, the remarkable thing is that also it brightens everything around it. It can illuminate a dark room just by being there. Ken brought his own light everywhere he went. He always brought his best and, just by being there and leading by example, he brought out the best in others. His light was special. He was the *transcendent light* in our community and I am grateful for everything he did for us.

Kenley Kristofferson is a composer for concert band, concert choir, symphony orchestra and video games. Growing up as a euphonium player in Gimli, Manitoba, he later went on to complete his B. Mus and B. Ed degrees from the University of Manitoba and became one of the music teachers at Lord Selkirk Regional Comprehensive Secondary School in Selkirk, MB. In 2019, he completed his Master of Music in Composition from Brandon University, studying under Dr. T. Patrick Carrabré.

His work *The Meeting Place* won the 2016 Canadian Band Association Composition Competition (now the Howard Cable Memorial Prize in Composition). His music has been performed at the Midwest Band Convention in Chicago and the Manitoba Music Educators' Association Conference (TEMPO), among others. It has been recorded by the Arizona State University Wind Orchestra, Barrett Choir, and Choral Union, the University of Northern Colorado Wind Ensemble, the Cleveland Winds, the University of Manitoba Wind Ensemble, and the Winnipeg Wind Ensemble.

He has written commercial work for video game franchises such as Betty Boop, Disney's DuckTales, KRE-O and Warhammer 40,000. The score for his short film on the early life of astronomer Carl Sagan, *Star Stuff*, was nominated for Best Original Score in the "Short" category in the 2016 International Sound and Film Music Festival in Croatia.

He currently lives in Winnipeg, Manitoba.

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COST: \$80.00

DURATION: 3:15

DIFFICULTY RATING: GRADE 4

Concert Band

Remembering Ken Epp 1955 – 2014

Musician. Educator. Leader. Gentleman. Friend. For over 38 years, Ken Epp influenced our musical and professional world. Ken was the Director of Bands at Mennonite Brethren Collegiate Institute starting in 1977, and then the Executive Director of the Manitoba Band Association (MBA) 1986-2014. Ken also served as the Executive Director of the Canadian Band Association from 2004–2014. In his inimitable style, Ken led the MBA with wisdom and care for over 28 years. His vision, guiding hand and wholesome character took the MBA on a memorable ride and he derived great pleasure exploring, imagining, and creating new destinations for his MBA family. He was the driving force behind decades of growth, opportunity, and innovation within the organization and beyond. He left an indelible imprint on thousands of people near and far.

Ken's integrity, relentless work ethic and gentle spirit made him a leader of significance. He inspired the best in his colleagues and aspired to create greater opportunities for our ensembles and youth. As the cherished following *Word Cloud* testifies, Ken was loved and respected beyond measure. In 2015-2017, the Manitoba Band Association instituted four unique projects in Ken's honour.

Summer Band Camp Award

Started in August 2016, this Annual Ken Epp Character Award recognizes a young musician at each of the seven (7) Summer Band Camps who best exemplifies Ken's character.

Memory Bench

Installed July 2016, and located in front of Rainbow Stage in Kildonan Park. The historical connection of the great summer live music/musical theatre performances, beautiful park, and proximity to the family home makes this a perfect place.

Scholarship/Professional Development (PD) Award

Housed at the Winnipeg Foundation, this award fund is an endowed amount that will continue in perpetuity. Ken always pondered ways to support music educators, so this award is for a new band director in her/his first 5 years of teaching with the inaugural presentation at the 2017 Manitoba Music Conference. Annual application is available each spring.

Composition Commission

MBA has commissioned a new Canadian work for Wind Ensemble & Choir. As this is clearly the costliest component of the new programs, we are grateful to our members' Consortium, and personal donations. The premiere performance took place at the 2017 Manitoba Music Conference with over 500 musicians participating. We thank you all for your participation and kindred spirit as we, together, *Remember Ken* in song.

For Ken.



“The Manitoba Band Association (1977) is a non-profit charitable organization which promotes the growth and development of bands in Manitoba through regional and provincial programs and activities. The organization is supported by a membership base of over 400 music educators, music students, community bands, industry partners, and others who share its goals. The MBA is a proud affiliate and member of the Canadian Band Association, the Manitoba Music Educators Association, and the Coalition for Music Education in Canada. The MBA gratefully acknowledges financial support from the Manitoba Department of Sport, Culture, and Heritage.” For more information or to donate to the Remembering Ken Projects, please visit www.mbband.org

The *MBA Remembering Ken Epp Committee* includes Jacquie Dawson (Chair), John Balsillie, Colleen Chamberlain, Cheryl Ferguson, Anna Harrison, Marissa Hirsch, Andrew Klassen, Teresa Lee, Shannon Little, Robert Payne, and Janet Yochim.

Remembering Ken Epp Consortium

Acadia Junior High School; Darryl Ferguson and Bailey Senicar
 Arizona State University Wind Ensemble; Jason Caslor
 Arthur A. Leach Band Program; Alena Arnason
 Brandon University Symphonic Band; Wendy McCallum
 Calvin Christian Collegiate; Liana Rattai
 Canadian Band Association; Darrin Oehlerking
 Collège Lorette Collegiate; Crystal Markusson
 Collège St. Norbert Collegiate Senior Band; Bev Betz
 Crocus Plains Neelin Music; Anna Penno
 Dakota Collegiate; Darren Ritchie
 Dauphin Ochre Band Parent Organization; Jon Bettner, Andrew Coombs,
 Kevin Monaghan and Taylor Schmidt
 Eastman Community Band; Peter Hayward
 Ecole Charleswood School; Jeff Boch and Jeni Taylor
 École Regent Park; Vanessa Nowostawski
 Fort Richmond Collegiate Concert Band; Cheryl Ferguson and Chad Pollard
 Georgia State University Symphonic Wind Ensemble; Robert J. Ambrose
 Glenlawn Collegiate; Greg Crowe and Rob Monson
 Grant Park High School; Dorian Girardin and Joanne Karlowsky
 Harmonie 10-12 Collège Louis-Riel; Pauline Courcelles-Chabot
 Institut Collégial Vincent Massey Collegiate; Matt Abraham
 and Shannon Little
 International Music Camp; Christine Baumann and Tim Baumann
 Linden Christian School; Bobbie Fast and Mitchell Wiebe
 Long & McQuade Limited; Tricia Howe
 Lord Selkirk Regional Comprehensive Secondary School; Michael Brandon
 and Kenley Kristofferson
 Manitoba Music Educators' Association
 Manitoba Orff Chapter; Jewel Casselman
 Maples Collegiate; Jaclyn Loganberg, Chloé Plamondon
 and Brian Zimmerman
 Markham District High School; Mark Caswell, Dawn Caswell
 and Scott Harrison
 Mennonite Brethren Collegiate Institute; Andrew Klassen

Minnedosa Band; Barb Dowsett and Claire Powell
 Neepawa Area Collegiate Institute; John Hodge
 Oak Park High School Concert Bands; Derek Fraser
 Ontario Band Association; Scott Harrison
 Quebec Band Association; Elizabeth Huyer
 River East Collegiate; Dennis Dekleva and Jeff Kula
 Shaftesbury High School Grade 11/12 Band; Cynthia Weevers
 Sisler High School Concert Band; Alexis Silver
 Springfield Music Association; Doug Breckman
 and Marissa Hirsch
 St. John's Music; Robert Clark
 St. John's-Ravenscourt Senior School Band; Robert Payne
 Sturgeon Heights Collegiate Band; Kathy Byrne and Jeff Johnson
 TEMPO: Manitoba Music Conference
 The Regimental Band of The Royal Winnipeg Rifles;
 Lieutenant Ryan Wehrle
 University of British Columbia Bands; Robert Taylor
 University of Manitoba Wind Ensemble; Jacque Dawson
 and Fraser Linklater
 University of Prince Edward Island Wind Symphony;
 Karem J. Simon
 University of Toronto Wind Ensemble; Gillian MacKay
 University of Winnipeg Collegiate; Renise Mlodzinski
 Vincent Massey High School; Meaghan Walker
 Virden Junior High School/Virden Collegiate Institute;
 Janet Yochim
 W.C. Miller Collegiate; Derek Klassen
 Western University; Colleen Richardson
 Westgate Mennonite Collegiate; Ross Brownlee
 Westwood Collegiate; Greg Edwards
 Westwood Community Band; Cheryl Ferguson
 Winnipeg Wind Ensemble; Jacque Dawson
 Independent Contributors; John Balsillie, Eric Marshall,
 Eilene Paterson, and Jane Paulson



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molto rubato ♩ = 56

slight rit.

Dolce e legato ♩ = 60

7

The musical score is arranged in a standard orchestral format with 25 staves. The instruments listed on the left are: Flute 1,2; Oboe 1,2; B♭ Clarinet 1, 2, 3; B♭ Bass Clarinet; Bassoon 1,2; E♭ Alto Saxophone 1, 2; B♭ Tenor Saxophone; E♭ Baritone Saxophone; B♭ Trumpet 1; B♭ Trumpet 2,3; F Horn 1,3; F Horn 2,4; Trombone 1,2; Trombone 3; Baritone; Tuba; Timpani (F, A, B, E); Chimes; and Suspended Cymbal/Crash Cymbals. The score begins with a 4/4 time signature and a key signature of two flats. It features a large 'PREVIEW' watermark across the center. Performance markings include *molto rubato* (♩ = 56), *slight rit.*, and *Dolce e legato* (♩ = 60). Dynamics such as *p* (piano) and *a2* are indicated. The score is divided into measures, with some measures containing multi-measure rests.

8

9

10

11

12

13

14

15

16

rit. a Tempo

FL

Ob

Cl 1

Cl 2

Cl 3

B Cl

Bsn

A Sax 1

A Sax 2

T Sax

B Sax

Tpt 1

Tpt 2,3

Hn 1,3

Hn 2,4

Trbn 1,2

Trbn 3

Bari

Tuba

Timp

Chimes

S.C.
C.C.

p

mp

a2

1.

2.

Cl 3

IN STILLNESS pg. 2

Fl

Ob

Cl 1

Cl 2

Cl 3

B Cl

Bsn

A Sax 1

A Sax 2

T Sax

B Sax

Tpt 1

Tpt 2,3

Hn 1,3

Hn 2,4

Trbn 1,2

Trbn 3

Bari

Tuba

Timp

Chimes

S.C.
C.C.

mp *mf* *f* *ff* *tutti* *1.* *2.*

25

26

27

28

29

30

31

32

FL

Ob

Cl 1

Cl 2

Cl 3

B Cl

Bsn

A Sax 1

A Sax 2

T Sax

B Sax

Tpt 1

Tpt 2,3

Hn 1,3

Hn 2,4

Trbn 1,2

Trbn 3

Bari

Tuba

Timp

Chimes

S.C.
C.C.

to the fore

a2

f

mf

Horns

p *f*

1 player

rit.

meno mosso

$\text{♩} = 52$

Musical score for *IN STILLNESS* pg. 5, measures 33-40. The score includes parts for Flute, Oboe, Clarinets 1-3, Bass Clarinet, Bassoon, Saxophones (Alto, Tenor, Baritone), Trumpets 1, 2, 3, Horns 1, 2, 3, 4, Trombones 1, 2, 3, Baritone, Tuba, Timpani, Chimes, and Percussion (S.C., C.C.).

Measures 33-40 are marked with *rit.* and *meno mosso*. The tempo is indicated as $\text{♩} = 52$. Dynamics include *mp*, *p*, and *mf*. A large "Preview" watermark is overlaid on the score.

rall.

Fl

Ob

Cl 1

Cl 2

Cl 3

B Cl

Bsn

A Sax 1

A Sax 2

T Sax

B Sax

Tpt 1

Tpt 2,3

Hn 1,3

Hn 2,4

Trbn 1,2

Trbn 3

Bari

Tuba

Timp

Chimes

S.C.
C.C.

mf

pp