

KANSAS STATE
UNIVERSITY BANDS

Kansas State University
Wind Ensemble
&
Wind Symphony

With special guest:
Wamego High School Band

Dr. Frank Tracz, Conductor
Dr. Alex Wimmer Conductor
Mr. Chris Richmond, Conductor
Mr. Scott Freeby, Guest Conductor
Dr. Jay Gilbert, Guest Conductor
Mr. Aldo Forte, Guest Composer
Dr. John Kilgore, Trumpet Soloist
Mr. Chris Hovis, Tuba Soloist



April 23, 2023
7:30 PM
McCain Auditorium

Wamego High School Band

Mr. Chris Richmond, Conductor

- God of Our Fathers* (1975).....Claude T. Smith (1932-1987)
- Nessun Dorma* (1924).....G. Puccini (1858-1924)/ arr. Richmond
Trombone Soloist- Noah Gray
- The Nine* (2018).....Randall Standridge
Vocal Soloist- Pyper Paddock

Wind Symphony

Dr. Alex Wimmer, Conductor

- In Dreams* (2018).....Cait Nishimura (b. 1991)
- A Song for Tomorrow* (2019).....Kevin Day (b. 1996)
- Symphonic Dances No. 3* (1967).....Clifton Williams (1923-1976)

Wind Ensemble

Dr. Frank Tracz, Conductor

- Robinson's Grand Entree* (1911/1996).....Karl King (1891-1971)
Scott Freeby – Guest Conductor
- Reflections on the Mississippi* (2015).....Michael Daughtry (b. 1954)
Christopher Hovis –tuba soloist
- Colonial Song* (1919/2020).....Percy Grainger (1882-1961)
Dr. Jay Gilbert – Guest Conductor
- Sinfonia No. 1* (2022).....Aldo Rafael Forte (b. 1953)
Aldo Rafael Forte – Guest Composer
American Premiere

Combined Ensemble

Dr. Frank Tracz, Conductor

- Song for Hope* (2015).....Peter Meechan (b. 1980)
Combined ensembles of KSU (Wind Ensemble & Wind Symphony), and Wamego High School
Dr. John Kilgore –trumpet soloist

Wamego High School Band Program Notes

***God of Our Fathers (1975)*.....Claude T. Smith (1932-1987)**

“God of Our Fathers” is a 19th-century American hymn written in 1876 to commemorate the 100th anniversary of the United States Declaration of Independence. The hymn was written by Daniel C. Roberts, a priest in the Protestant Episcopal Church serving, at the time, as rector of St. Thomas & Grace Episcopal churches in Brandon, Vermont. Originally written for brass choir and organ, this chorale prelude was rescored by Claude T. Smith for symphonic band where it has become a staple of concert band literature.

***Nessun Dorma (1924)*.....G. Puccini (1858-1924)/ arr. Richmond
*Trombone Soloist- Noah Gray***

“Nessun Dorma” (None shall sleep) is an aria from the final act of Giacomo Puccini's opera "Turandot," and is one of the best-known tenor arias in all opera, most identified with Luciano Pavarotti.

***The Nine (2018)*.....Randall Standridge
*Vocal Soloist- Pyper Paddock***

This dramatic concert band work depicts a watershed moment in American history. Written in honor of the Little Rock Central Nine and the 60th anniversary of the integration of the Little Rock school system, this work showcases an original spiritual by the composer (Show Me the Light) that is set in conflict with opposing forces who march, shout, and jeer before the melody emerges again, triumphant. At turns tender, furious, contemplative, and triumphant, this piece demonstrates that we truly have more that connects us than separates us. We are always stronger together. We can find the light.

Wind Symphony Program Notes

In Dreams (2018).....Cait Nishimura (b. 1991)

In Dreams explores the powerful and surreal experience of the crossover between dreams and reality. With subtle shifts in colour and texture, tender and soaring melodies, and driving ostinatos, the piece introduces intermediate to advanced bands to elements of minimalism and provides musical challenges for all sections of the ensemble. *In Dreams* takes players and listeners on an emotional and musical journey full of hope and yearning, from deep sleep to a world of dreams and back again. This piece was commissioned by a consortium of 38 ensembles from across Canada and the United States. The consortium was organized by Dr. Patrick Murphy at the University of Portland.

Cait Nishimura (she/her) is a Canadian composer, musician, and educator based in Waterloo, Ontario. Known for writing melody-driven, programmatic music, Cait has quickly established herself as a prominent voice in the concert band community. With influences from minimalism and pop music, her work is full of simple yet lush harmonies, and themes that linger in listeners' minds. As a lifelong environmentalist, she not only draws inspiration from the natural world but also uses her platform to advocate for conservation awareness and action.

Cait's music has been presented at The Midwest Clinic, MusicFest Canada, and numerous other conferences and festivals across North America. Her work has become increasingly popular among educational music programs as well as within the professional new music scene, with new works being regularly commissioned and performed by ensembles and individuals around the world. Cait is committed to creating contemporary music that is approachable, relevant, and enjoyable for all, and she is passionate about setting a positive example for future generations of musicians—especially those from historically underrepresented groups—through her creative work, her social media presence, and her dedication to mental health awareness.

Cait was the winner of the Canadian Band Association's composition prize in 2017. She holds degrees in music and education from the University of Toronto, but is an advocate of people pursuing their passions regardless of their field of study. All of Cait's works are self-published under *Cait Nishimura Music*.

- Program Notes by Cait Nishimura

A Song for Tomorrow (2019).....Kevin Day (b. 1996)

A Song for Tomorrow is a composition that is very near and dear to my heart. The piece was composed in memory of my friend Jonathan Foreman, who tragically died in September of 2018. Jonathan, his older brother David, and their family and I were close when we were in high school and so his death hit me very hard; as well as the family, and the students and faculty of Arlington High School. For his funeral, the room was packed with Arlington High School teachers, students, and alumni who knew Jonathan. Arlington High School was always a family and so it was amazing to see how many people came out to support and say their goodbyes. After the funeral service, I felt a deep pulling on my heart that I need to write something for David and the Foreman family, as a tribute to Jonathan. I pondered what to do for months until I was able to come up with a title and an idea for the piece. The title of the composition, *A Song for Tomorrow*, is inspired by a Latin phrase that was printed on Jonathan's funeral program. This phrase read "Cras alius dies est", which means "Tomorrow is Another Day".

The song is meant to embody who Jonathan was, and provide hope and comfort to the family and friends who knew him for the days to come. The song features a chorale that I came up with that comes back in different forms throughout the piece. Jonathan was a trumpet player and so I wrote an off-stage trumpet solo that is played (which represents him), as well as a trumpet section feature that builds the climax of the piece. The piece explores different conflicts and dissonances, until coming to a peaceful resolution. This was incredibly hard

for me to write and so I wanted to make sure that I put everything in my heart into this work. I hope that this piece can be comforting and provide peace to all who have lost someone close to them. I hope it gives them the strength to carry on through the days ahead, for every tomorrow that comes.

An American whose music has been characterized by "propulsive, syncopated rhythms, colorful orchestration, and instrumental virtuosity," (Robert Kirzinger, Boston Symphony) Composer Kevin Day has quickly emerged as one of the leading young voices in the world of music composition today, whose music ranges from powerful introspection to joyous exuberance. Kevin Day is an internationally acclaimed composer, conductor, and pianist, whose music often intersects between the worlds of jazz, minimalism, Latin music, fusion, and contemporary classical idioms. Day serves as the Vice President of the Millennium Composers Initiative, a collective of more than 120 composers from several countries around the world.

A winner of the BMI Student Composer Award, a three-time finalist for the ASCAP Morton Gould Young Composer Award, and considered for the 2022 Pulitzer Prize for his *Concerto for Wind Ensemble*, Day has composed over 200 works, and has had numerous performances throughout the United States, Russia, Austria, Australia, Taiwan, South Africa, and Japan. His works have been programmed by the symphonies of Boston, San Francisco, Detroit, Indianapolis, Houston, and more, as well as several top professional and collegiate wind ensembles. His works have been performed at Carnegie Hall, Rachmaninov Hall (Russia), The Midwest Clinic, and other major venues, and recently he had his Carnegie Hall Conducting Debut at the 2022 New York International Music Festival.

Day is currently Assistant Professor of Composition at Wilfrid Laurier University in Waterloo, Ontario, Canada. He is pursuing his DMA in Composition from the University of Miami Frost School of Music, where he studies with Charles Norman Mason, Dorothy Hindman, and Lansing McCloskey. He holds a MM in Composition from the University of Georgia, and BM in Performance from Texas Christian University (TCU). He is alumnus of Kappa Kappa Psi National Honorary Band Fraternity and Phi Mu Alpha Sinfonia Fraternity of America.

- Program Notes by Kevin Day

***Symphonic Dances No. 3 (1967)*.....Clifton Williams (1923-1976)**

Fiesta is the third in a set of five *Symphonic Dances* composed by Clifton Williams on a 1964 commission from the Minnie Stevens Piper Foundation, commemorating the San Antonio Symphony Orchestra's twenty-fifth anniversary. In the original suite, each of the five dances represented the spirit of a different time and place relative to the background of San Antonio, Texas. *Fiesta* is an evocation of the excitement and color of the city's numerous Mexican celebrations. The modal characteristics, rhythms, and finely woven melodies depict what Williams called "the pageantry of Latin-American celebration - street bands, bull fights, bright costumes, the colorful legacy of a proud people." The introduction features a brass fanfare that generates a dark, yet majestic atmosphere that is filled with the tension of the upcoming events. The soft tolling of bells herald an approaching festival with syncopated dance rhythms. Solo trumpet phrases and light flirtatious woodwind parts provide a side interest as the festival grows in force as it approaches the arena. The brass herald the arrival of the matador to the bullring and the ultimate, solemn moment of truth. The finale provides a joyous climax to the festivities.

The first performance of the complete set of dances took place on January 30, 1965, under William's baton. After achieving success with the San Antonio Symphony, Williams refashioned the set for symphonic band, and *Fiesta* was premiered at the American Bandmasters Association convention in Miami, Florida, on March 4, 1967, by the University of Miami's "Band of the Hour," under the composer's direction.

Program Notes by University of Maryland Wind Ensemble

James Clifton Williams was born March 26, 1923 in Traskwood, AR. He began playing the mellophone (given to his father as payment for a part-time job) at age 7, and would later play principal horn in the Little Rock High School Band and Orchestra during his schooling. While still in secondary school, he began to experiment with composing and arranging. Upon graduation, he enrolled at Louisiana Polytechnic Institute for one year before serving in the army during World War II, where he played in the Army Air Corps Band. After the war, Williams enrolled at Louisiana State University, where he studied composition with Helen Gunderson and conducting with Louis Hasselmans. After conferral of his bachelor's degree in 1948, Williams was married and began graduate study at the Eastman School of Music with Bernard Rogers and Howard Hanson. He completed his master's degree the following year, and accepted a position on the faculty at the University of Texas at Austin after graduation. After 17 years at UT, Williams took a leave of absence in 1966 to fulfill a guest professorship at the University of Miami School of Music. He eventually chaired the Department of Theory and Composition at Miami, and remained at this post until his untimely death in 1976.

- Program Notes by Publisher

Wind Ensemble Program Notes

Robinson's Grand Entree (1996).....**Karl King (1891-1971)**

Scott Freeby – Guest Conductor

At the time this march was written, there were three well-known Robinson circuses: Robinson's Famous Shows, Yankee Robinson Circus, and John Robinson Circus. King reportedly omitted his customary specific dedication so that this march could be claimed by each of the three circus bands as its own.

Written at a time when original American music was beginning to replace some of the transcriptions that circus bands had played through much of the 19th century, it became -- and has remained -- one of his most popular works. Of his 188 marches, only Barnum and Bailey's Favorite and Hosts of Freedom received more votes in a 1981 international march popularity poll. Although not all of King's marches sound as if they belonged to the circus, this one certainly does.

- Program note from Program Notes for Band

Reflections on the Mississippi (2015).....**Michael Daugherty (b. 1954)**

Christopher Hovis –tuba soloist

Reflections on the Mississippi (2013) for tuba and orchestra was commissioned by the Temple University Boyer College of Music and Dance. The world premiere was given by the Temple University Symphony Orchestra under the direction of Luis Biava, with Carol Jantsch, solo tuba, at Verizon Hall, Philadelphia, Pennsylvania, on March 24, 2013.

This concerto, composed in memory of my father, Willis Daugherty (1929-2011), is a musical reflection on family trips during my childhood to the Mississippi River near McGregor, Iowa. In July and October 2012, I returned to the Mississippi to make two road trips from McGregor to Hannibal, Missouri. Along the "Great River Road," I explored small river towns and snapped photographs of scenic river vistas. Local boat owners also guided me to the secluded wildlife havens and murky backwaters of the Mississippi River. All the while, I was collecting sounds, musical ideas and an emotional framework for my tuba concerto.

The tuba concerto is 20 minutes in duration, and in four movements:

In the first movement of the concerto, *Mist*, I reflect on sunrise as seen and heard through a misty haze over the Mississippi River. After an opening ripple, the tuba intones a mystical melody that ascends through shimmering orchestral chords. An ostinato is introduced in a musical canon by percussion, piano and tuba, followed by a dark second theme that rises from the depths of the string section punctuated by woodwinds. At the end of the movement, the ostinato returns in the timpani and is combined with the misty opening melody of the tuba.

The title of the second movement, *Fury*, recalls the turmoil of the Mississippi River in the fiction of William Faulkner and in the history of the "Great Mississippi Flood" of 1927. Like the jarring time shifts in Faulkner's 1927 novel *The Sound and the Fury*, the music I have created consists of dissonant harmonies, turbulent polyrhythms, and clashing 3/4- and 5/4-time signatures performed simultaneously.

In *Prayer*, the third movement, I meditate on the calm mood of the Mississippi River seen from a high vista, overlooking the water as far as the eye can see, as sunset turns into a clear and starry night. Glockenspiel, vibraphone, chimes and piano echo like distant church bells down in the valley, while the tuba plays a lyrical, soulful melody. In a musical flashback, I evoke material from the first movement to remind us of the timeless currents of the Mississippi River.

The final movement, *Steamboat*, conjures up colorful tales from *Life on the Mississippi* by Mark Twain (1835-1910). Traveling down the Mississippi River, I have composed lively music that follows the gambling steamboats from Twain's hometown in Hannibal, Missouri, to the final stop in New Orleans. Much as the tuba plays a central role in zydeco and second line music of New Orleans, the tuba soloist in my concerto leads a "second line" of syncopated rhythms that propel the concerto to a virtuosic conclusion.

- Program Note by composer in orchestral edition.

Colonial Song (1919/2020).....Percy Grainger (1882-1961)

Dr. Jay Gilbert – Guest Conductor

Grainger initially wrote **Colonial Song** in 1911 as a piano piece as a gift to his mother, Rose. Of his piece, Grainger wrote that it was "an attempt to write a melody as typical of the Australian countryside as Stephen Foster's exquisite songs are typical of rural America". Although the piece seems to have been intended as part of a series of 'Sentimentals,' Grainger never wrote any other pieces in this series. Unlike many of Grainger's other compositions, the melodies of *Colonial Song* are not based on folk song, but are original melodies.

- Program Note from Topolewski Edition

Sinfonia No. 1 (2022).....Aldo Rafael Forte (b. 1953)

Aldo Rafael Forte – Guest Composer

American Premiere

Sinfonia No. 1 for Band was commissioned by and dedicated to Luis Orduña and the Banda Municipal de música de Vitoria-Gasteiz ko Udal musika Banda, Spain. The work was completed in July 2022 and was premiered by the ensemble in September 2022. The composition is approximately 18 minutes in duration and is cast in five contrasting movements which are played virtually without pause. The material for the work is derived from the opening fifteen or so measures wherein the pitches of Bb, D, F, and A quickly establish their dominance.

I. Prologue, consists of various motifs which collage on one another in a lively way. Gradually more "flatted" notes are introduced as we reach the second movement.

II. Fest (m. 132), is lively, raucous, and boisterous in keeping with the nature of, say, a beer or wine festival! Both movements 1 and 2 tend to be more heavily scored. In contrast, the third and fourth movements are overall more sparsely orchestrated.

III. Gitana (Gypsy) (m. 186) is cast in an ABAB form of sorts. Here the pitch of Bb is the primary tonal focus. The A sections are "Spanish" in character with repeated Bbs mimicking the quasi- tremolo effects found in flamenco guitar music. In contrast the B sections are more "latin American" in feel. In short, this movement is somewhat whimsical as are the whims and fancies of a "caprichosa" gypsy woman!!!! A gradual "morendo" makes way for the slow fourth movement.

IV. Recuerdos (Memories) (m. 327) is the emotional heart of the entire work. The pitches of D and A are the main tonal anchors here. Cast in a broad ABA form, the movement begins softly with a melancholy expressive melody. The B section (m. 353) is marked "Hypnotic" and is written in 3/8 time. It begins softly and builds up gradually in intensity to a heartfelt climax (m. 478) after which the A section returns. The movement fades into pianissimo and after a short humorous dialogue between bassoon and piccolo, the last movement commences.

V. Epilogue (Finale) (m. 508) presents a collage of previously stated material with some additional developments. The entire composition ends triumphantly intoning the pitches Bb, D, F, and A!

- Program note by composer

Combined Ensemble Program Note

Song for Hope (2015).....Peter Meechan (b. 1980)
Combined ensembles of KSU (Wind Ensemble & Wind Symphony), and Wamego High School
Dr. John Kilgore –trumpet soloist

Song of Hope is dedicated to my good friend Ryan Anthony (principal trumpet with the Dallas Symphony Orchestra) and his charity, Cancer Blows – a foundation set up to raise awareness and money to further the research that has helped give their family a hope for a future following Ryan’s diagnosis of Multiple Myeloma

Upon hearing the middle movement (simply titled “Song”) of my cornet concerto, Milestone, Ryan asked me if I could change the end from its current reflective ending to something more uplifting, and to title it Song of Hope, giving it much more meaning than I could have ever imagined.

As well as a wind band scoring without soloist, Song of Hope exists with 1, 2 or 3 soloists, accompanied by either wind band, brass band, brass ensemble, or symphony orchestra.

For my friend Ryan.

- Program Note by composer

Wind Ensemble –Guest Conductor

SCOTT FREEBY earned his Bachelor and master's degrees in Music Education from Kansas State University and is currently Director of Bands at Anthony and Eisenhower Middle Schools in the U.S.D. #383 Manhattan-Ogden Public Schools. Scott began his career as a full-time substitute in the U.S.D. #343 Perry-Lecompton-Williamstown District for a Kansas State Music graduate who was needing maternity leave for six months. Scott left Perry to teach for 4 wonderful years in the Herington, U.S.D. #487 school district. After Herington, Scott landed his dream job in his hometown of Manhattan, Kansas – serving in the U.S.D. #383 District for 32 years.

In his 36 years as a band director, Mr. Freeby has been awarded the Bob Srack Excellence in Teaching Award, The City of Manhattan Mayor's Teacher Award, a U.S.D. #383 Blue Ribbon Service Award, and was twice recognized as the North Central District Middle Level Educator of the Year. He was also the recipient of the 2007 Individual Artist Mini-Fellowship for Music Composition from the Kansas Arts Commission and in 2012, was nominated for the Secondary Level Kansas Teacher of the Year by U.S.D. #383.

Mr. Freeby has served as a guest clinician/conductor for Public School Music Festivals, the Kansas State University Concert Band Clinic, and as a judge for area music festivals and 4-H music competitions. Scott performs professionally with the Thundering Cats Big Band, the Manhattan Barefoot Dixieland Band, the Manhattan Municipal Band, and as a free-lance trumpet artist for weddings.

Mr. Freeby enjoys composing for wind band, pep-band, brass ensembles and orchestras. His 2004 International Trumpet Guild premier of Enlightenment with the Kansas State University Trumpet Ensemble went on to be included in the repertoire of the Irish Guard Band of the Queen of England. Scott is married to his eternal sweetheart Diane, and they have three beautiful children and seven beautiful grandchildren.

Yearly compositions for his Middle School Bands include the use of Multidisciplinary Learning. Multidisciplinary Teaming of teachers immerse students in higher levels of discovery and learning - integrating involvement of multiple classrooms to bring holistic comprehension of an idea or subject. Scholastic disciplines involved in the Projects have included the Performing Arts of Band, Orchestra, Chorus, Visual Arts, Language Arts, Dramatic Arts, Technology, Science, Math, Social Studies, Physical Education, and the Gifted Program.

Scott plans to continue with his love of composing, performing, and most importantly, spending more time with his family. He hopes to serve as a guest clinician for honor groups and use his voice talents to be a storyteller at area schools and libraries.

Wind Ensemble – Student Soloist

CHRISTOPHER HOVIS is a senior at Kansas State University studying Music Education with an emphasis in instrumental music. He has played in the KSU Wind Ensemble for four years, having served as principal tubist for two of the four. Christopher has also played in the sousaphone section of the Pride of Wildcatland with the leadership positions of Music Instructor and Head Section Leader. Hovis has also served several Kansas high schools by appearing as a brass clinician.

Christopher has participated in a wide variety of ensembles in his time at Kansas State including Wind Ensemble, Wind Symphony, University Band, Symphony Orchestra, Tuba/Euphonium Ensemble, Trombone Choir, 4BI Tuba Quartet, 8-Ball Brass Quintet, Concert Jazz Ensemble, Jazz Combos, Thundering Cats Big Band, and the Latin Jazz Ensemble. He routinely plays jazz around the greater Manhattan area. Hovis is also an alum and past member of eight years in the Fountain City Youth Brass Academy.

Christopher is currently an active member of the Epsilon Pi chapter of Kappa Kappa Psi, and an active brother and former executive of the Tau chapter of Phi Mu Alpha Sinfonia.

Wind Ensemble –Guest Conductor

JAY W. GILBERT retired from Doane University as Director of Instrumental Music after 40 years of teaching. During his 29 year career at Doane he lead the Symphonic Wind Ensemble, the Concert Band, the Tiger Pep Band and for 12 years directed the Blue River Community Band. He also served as chair of Doane’s Music department for 24 years. Active in the music education organizations in Nebraska, Jay is currently chair of the Nebraska State Bandmasters Association’s Recommended Music List committee. He is also a past-president of the Nebraska chapter of Phi Beta Mu. He has been guest conductor and clinician throughout the United States and Canada and has enjoyed international recognition as a composer. Jay is also a contributing author to *The Art of the Interpretation of Band Music*.

Dr. Gilbert has received recognition from Doane including the Outstanding Teacher of the Year by the Student Congress and the Zenon Hansen Leadership Award for his outstanding contributions to the institution. He has also received a several distinguished service awards from the Nebraska State Bandmasters Association, the Nebraska Music Educators Association, and from the Kansas State University Band Program. In 2019 he received an Ardis Butler James Fellowship to examine the Wind Music of Nebraska composer Lumir Havlicek. He lives in Crete, Nebraska with his wife Laura, and has two adult sons and a daughter in law.

Wind Ensemble –Guest Composer

ALDO RAFAEL FORTE is an internationally renowned composer with many published and recorded compositions to his credit. His oeuvre ranges from chamber works to concertos and compositions for symphony orchestra and concert band. Forte's music has been commissioned/performed/recorded on five continents by such ensembles as the Southwest German Radio Orchestra, Alabama Symphony, North Carolina Symphony, Bohuslav Martinu Orchestra (Czech Republic), The President's Own U.S. Marine Band, The Aulos Wind Symphony (Switzerland), Her Majesty's The Regimental Band of the Coldstream Guards (UK), Dunshan Wind Symphony (China) and by many university bands including those of Boston University, The University of Georgia, UNT Symphonic Band, Queensland Conservatory (Australia), University of Hawaii, Kansas State, Indiana University of Pennsylvania, among many others. His works have also appeared on programs of All State Bands as well as district bands and honor bands, sometimes with the composer conducting. Forte's music is recorded on over 40 CDs on labels such as Klavier, Deutsche Schallplatten Berlin, Polyphonic of the UK, and Naxos (Altissimo) among others. In 2003 The Royal Conservatory of Music in The Hague presented an entire program of his music featuring The Nationaal Jeugd Harmonie Orkest, with Alex Schillings conducting. Among soloists that have performed his works are: Sam Pilafian, R. Winston Morris, Steven Maxwell, and Dan Davis (tuba), Peter Arnold and Armin Terzer (horn), Paul Hunt (trombone) and Linda Arnoldus (sax), Conductors who have interpreted his music include Jose Rafael Pascual Vilaplana, Amerigo Marino, Guillermo Martinez Arana, Luis Orduna, Toni Scholl, Charles Olivieri Munroe, Klaus Arp, David Martins, Robert Musser, and Dwight Satterwhite, to name a few.

Wind Ensemble – Faculty Soloist

Trumpeter **DR. JOHN KILGORE** maintains a diverse career serving as Principal Trumpet of the Boise Philharmonic and as Teaching Assistant Professor of Trumpet at Kansas State University.

Kilgore joined the Boise Philharmonic as Principal Trumpet in 2017. He also performs the same position with the Philharmonic Chamber Players and Brass Quintet. In addition, he performs principal trumpet for Ballet Idaho productions, on CINE Concert tours, and additional commercial music productions in the treasure valley. During the summer, Kilgore is a member of the Blue Lake Festival Orchestra, Festival Band and Faculty Brass Quintet in Twin Lake, MI. Prior to joining the Boise Philharmonic, he was a member of the Ocala (FL) Symphony Orchestra and a doctoral student at Florida State University. He has performed guest principal trumpet with the Boise Baroque Chamber Orchestra, Tallahassee Symphony Orchestra, and as a section trumpet with the West Virginia Symphony, and Lexington (KY) Philharmonic.

Since 2019, Kilgore has been on faculty at Kansas State University (KSU) where he teaches graduate and undergraduate trumpet majors and minors, trumpet ensemble, graduate and undergraduate methods and repertoire courses. He also performs as a member of the KSU Faculty Brass Quintet. Additionally, Kilgore is an active adjudicator, and recent examples include the Music Teacher National Association (MTNA) Young Artist Brass Competition, and the Sphinx Organization Orchestral Partners Auditions. Prior to his appointment at KSU, Kilgore taught applied trumpet and chamber music at Boise State University and at Florida State University.

As an active clinician and teacher, Kilgore regularly presents masterclasses, lectures, and performances throughout North America. Recent university engagements include The Conservatory of Music at the University of Missouri Kansas City, The University of Colorado Boulder, The College-Conservatory of Music at the University of Cincinnati, Memorial University of Newfoundland (CA), The University of Idaho, Wichita State University, Oklahoma State University, Ithaca College among others. Committed to teaching youth musicians, Kilgore serves on the trumpet faculty at Blue Lake Fine Arts Camp in Twin Lake, MI where he teaches high school trumpet majors and coaches brass sectionals.

As a scholar, Kilgore is a regular contributor to the International Trumpet Guild Journal. His recent publication: Chamber Music: Creating Your Own Artistic Experiences details foundational elements to assist in creating and supporting a chamber ensemble. At the 2022 International Trumpet Guild Conference in San Antonio, TX, Kilgore is presenting the lecture: From New Jersey to Cincinnati: The Life and Career of Classical Trumpeter Philip Collins. The lecture represents original research detailing the life and career of Collins, retired Principal Trumpet of the Cincinnati Symphony Orchestra. In addition, Kilgore is the founding member of the Kansas State University Trumpet Guild ITG Affiliate Chapter and serves as the Kansas Chairperson for the National Association of College Wind and Percussion Instructors (NACWPI).

A native of Cleveland, Ohio, Kilgore holds a Doctor of Music degree in Performance from Florida State University, a Master of Music in Performance from the College-Conservatory of Music at the University of Cincinnati, and a Bachelor of Music in Performance from Ohio University. His primary teachers include John Schlabach, Alan Siebert, Philip Collins, Dr. Christopher Moore with additional studies from Marie Speziale.

Wamego High School Band

SPRING 2023

FLUTES	ALTO SAX	TRUMPETS	TROMBONES
Josephine Benson	Ash Andersen	Luke Ault	Evan Austin
Kelly Gartner	Carsyn Baker	Hayden Biggs	Caleb Breymeyer
Gwen Hodgson	David Benson	Reese Bodine	Clara Burgess
Cloe Learned	Zyrain Frizzell	Nathan Ferguson	Balor Cool
Topher Padgham	Trent Jones	Raylee Goins	Noah Gray
Alize Raine	Quinn Leitch	Dominick Holloway	Karah Hahn
Alia Robertson	Anna-Maria Oyola	Isaac Ibendahl	Ethan Ibendahl
Katie Shea	Aiden Webb	Eli King	Elliot Miller
Gracie Sievert	Gavin Yakel	Jace Little	DeLanie Rhoads
Allie Sprenkle	TENOR SAX	Carter McCune	Chase Swenson
Rochelle Suiter	Samantha Kagdis	Keldin Morris	Emilia Wilkerson
Brooklyn Watson	Josh Pugh	Lily Moss	BARITONE
CLARINETS	BARI SAX	Nautami Niedfeldt	Cody Reeves
Twyla Cox	Knox Karnowski	Shane Paz-Torres	PERCUSSION
Marilee Hamic	Garrett Peterson	Trinity Propst	James Bearman
Madeline May	FRENCH HORNS	Sam Schermerhorn	Mario Garcia
James O’Konski	Piper Clark	Liam Smith	Sam Hazlett
Kyra Olberding	Colby Mansfield	Dalton Smithson	Logan Linsey
Alejandra Santana	Pyper Paddock	Molly Zachgo	Gabe McCall
Chris Sportsman	Sid Shaffer	TUBAS	Isaac Miller
Madison Tilley	BASS CLARINET	Logan Bayless	Ricardo Morena-Villegas
Gabe Visocky	Aven Breault	Jeremy Hight	Charlie Nolte
OBOE	Sacha Hartung	Cal Nichols	Eli Paddock
Samantha Budreau	Gabbi Herren		Truman Vanderbilt
	Desiree Parks		

Kansas State University – Wind Symphony
SPRING 2023

listed alphabetical order

FLUTE

Tabitha Ellwood
Melissa Fierro (Piccolo)
Ella Greenup*
Tegan Stratton

OBOE

Alli Gladfelder*
Bailey Walke

BASSOON

Kiri Baker*
Cassidy Schmidt

CLARINET

Sabrina Gary
Sarah Jane Kelley*
Abbigail Rakes
Anna Ridgway
Alexis Sutton
Alexis White
John Woods

BASS CLARINET

Grace Dice
Andrew Otto*

ALTO SAX

Sarah Schieferecke
Jordan Somers
Abby Vetter*

TENOR SAX

Chase Burman

BARITONE SAX

Max Contreras

TRUMPET

Zak Oster
Aaron Peterson
Nathan Proctor
Caden Roark
Jae Seefeldt*
Brett Wyckoff

HORN

Tim Buehler
Andrew Dearing
DJ Donnelly
Kendan Powers*

TROMBONES

Reece Beckman
Jared Carlton*
Zach Elliot
Corbin Wood (Bass)

EUPHONIUM

Alyssa Boden
Sydney Smith*

TUBA

Olivia Franco
Jayce Hildebrand
Charles Kelly
Isaiah Zinkan*

PERCUSSION

Devon Autry
Noah Dial*
Jessi Solorzano
Ben Thorne
Chris Wells
Jessie Whelan

* **Principal/Section Leader**

Kansas State University - Wind Ensemble

SPRING 2023

listed alphabetically

FLUTE

Laura Bogner
Laura Holden
Jessica Minnich*
Reese Byers
Grace Woydziak

CLARINET

Angel Amaro
Olivia Bazanos**
Audrey Farrell**
Erin Flax
Ashby Schwanz
Betty Withers

BASS CLARINET

Bre Ledbetter
Kellen Brockelman

OBOE

Lily Linville
Briele Vollmuth*

BASSOON

Josh Brandt*
Rachel Woodbury

CONTRABASSOON

Ethan Karnes

ALTO SAX

Katie Anderson
Nosara Vargas Gamboa**
Hannah Mancini**
Brenden Vining

TENOR SAX

Mason Ringer

BARITONE SAX

Craig Brinkman

TRUMPET

Kiersten Glass
Kyle Grimes*
Shelton Lauderbaugh
Evelyn Peat
Paige Roberts
Bryce Schreiber

HORN

Josie Anderson**
Cara Dister
Braedon Jones**
Sharyn Wocheater

TROMBONES

Blake Davis
Tyler Lee*
Tyler Long
Will Osorio
Wesley Wurm

EUPHONIUM

Austin Perr
Trey Switzer*
Drake Thompson

TUBA

Lloyd Dodson
Chris Hovis*
Chase Keesling

PERCUSSION

Gaby Fluke
Jacob Morgan
Jack Johnson*
Preston Thomas
Nathan Smith
Jake Wall
Brandon Wells

STRING BASS

Stephen Mitchell

PIANO

Andrew Wilson

* Principal/section leader

**Co-principal/co-section leaders

Wamego High School Conductor

MR. CHRIS RICHMOND is in his 25th year as Director of Bands at Wamego USD 320 where he works with all bands from fifth grade through high school including the HS Marching Band, Jazz Band, and Pep Band. Prior to teaching in Wamego, Mr. Richmond was the Director of Bands for two years in Madison-Virgil USD 386 and he was the Kindergarten through 12th Grade Music Teacher for two years in Hildreth, Nebraska. Between teaching in Nebraska and teaching in Madison, Mr. Richmond spent two years as a Graduate Assistant in the band program at Kansas State University where he earned his Masters of Music degree. Mr. Richmond earned his Bachelor's of Music Education degree at Bowling Green State University in Ohio.

Mr. Richmond has been active in the Kansas Music Educator's Association (KMEA) as well as the Kansas Bandmaster's Association (KBA). While serving as the KMEA North Central District President, Mr. Richmond served as the Mentoring Committee Co-Chair and created the First Year Music Teacher Online Handbook for the KMEA website and helped to establish the First Year Teacher Luncheon at the Inservice Workshop as well as the Future Music Educator Day at Kansas State. He also served as part of the Festival Committee and helped in the creation of the rating rubrics that are still in use today at State Large Group and Small Ensemble festivals. For the North Central District, he helped to establish the Future Music Educator Scholarship program for graduating seniors who are selected to one of the North Central District performing ensembles and are planning to pursue music education as a career.

Mr. Richmond was honored to be selected as the KBA Young Bandmaster of the Year in 1998 and as the 2009 State Music Teacher of the Year by the Kansas Music Educator's Association. He currently resides in Topeka with his lovely wife, Nicole, and their two cats--Phoebe and Amelie.

Wind Symphony Conductor

DR. ALEX WIMMER is currently serving as the Assistant Director of Bands at Kansas State University. His duties include directing the Wind Symphony, Cat Band (basketball pep band), Volleyball Band, Pub Crawl Band, Assistant Marching Band Director for the Pride of Wildcat Land (KSUMB), arranger and drill designer for the KSUMB, and instructor of undergraduate and graduate courses in conducting, arranging, and marching band techniques. During the summer he coordinates the K-State Summer Music Camp and K-State Leadership and Auxiliary Camp, and serves as one of the Assistant Directors of the Manhattan Municipal Band. Prior to his appointment at Kansas State University, Dr. Wimmer was a Graduate Teaching Assistant for the Kansas State University Bands. He assisted with all concert and athletic ensembles, undergraduate conducting courses, and Percussion Ensembles. His research interests include undergraduates conducting with expressivity and qualitative research.

Originally from Gretna, Nebraska, Dr. Wimmer received his Bachelor of Music degree from the University of Nebraska at Omaha in 2007, his Master of Music degree in Education with an emphasis in Wind Conducting from Kansas State University in 2014, and his Doctorate in Philosophy in Curriculum and Instruction from Kansas State University in 2017. Dr. Wimmer was the Director of Bands at Gretna High School and the Assistant Director of Bands at Gretna Middle School from 2007-2012. Under his direction his concert, jazz, and marching bands received consistent superior ratings. He was a recipient of the Jack R. Snider Young Band Director Award in 2011 and served on the Nebraska Music Educators Association Leadership Academy from 2011-2012.

Dr. Wimmer is in demand as a conductor, clinician, and adjudicator as well as a percussion specialist. His professional affiliations include the Kansas Music Educators Association, the Kansas Bandmasters Association,

the National Association for Music Education, the College Band Directors National Association, the Percussive Arts Society, Kappa Kappa Psi, Phi Mu Alpha Sinfonia, and Phi Kappa Lambda.

Wind Ensemble Conductor

DR. FRANK TRACZ is Professor of Music and Director of Bands at Kansas State University. He earned his B.M.E. from The Ohio State University, M.M. from the University of Wisconsin, Madison, and Ph.D. from the Ohio State University. He has public school teaching experience in Wisconsin and Ohio and has also served as Assistant Director of bands at Syracuse University and Director of bands at Morehead State University. Dr. Tracz has served as an adjudicator, clinician, speaker in various schools and conferences and has conducted All-State and Honor bands across the United States as well as in Canada, Singapore, South Africa, Fiji, Australia, and New Zealand.

At Kansas State, he directs the Wind Ensemble and the Marching Band, teaches graduate and undergraduate conducting, acts as an advisor to the Band Ambassadors, and administers and guides all aspects of a large BIG XII comprehensive band program. Ensembles under his direction have been invited to perform at numerous State conferences, MENC, two CBDNA regional conferences, The Larry Sutherland Wind Band Festival at Fresno State, Carnegie Hall, and the Kennedy Center. The marching band was awarded the prestigious Sudler Trophy in 2015. The Wind Ensemble also performed at the International Convention of the American Bandmasters Association in 2019 in Loveland, CO.

Dr. Tracz is on the faculty of the Conn-Selmer Institute, on the adjunct faculty of the American Band College, is a past member of the Music Education Journal Editorial Board, is a contributor to the Teaching Music Through Performance in Band series, and was appointed Chair of the Sudler Trophy Project of the John Philip Sousa Foundation in 2017. His honors include the Stamey Award for outstanding teaching, Kansas Bandmasters Outstanding Director award, Wildcat Pride Alumni Association award, the Tau Beta Sigma Paula Crider Outstanding Band Director award, being named a Lowell Mason Fellow, and membership in the Phi Kappa Phi Honorary Fraternity. He has also received the Conn-Selmer Institute Hall of Fame award, the Kansas State Professorial Performance award, and was elected to the prestigious American Bandmasters Association. Dr. Tracz was awarded an honorary doctorate from Doane University in May 2021. Dr. Tracz also led a very successful fundraising campaign raising over five million dollars for a new hall for the athletics band program. The “Tracz Family Band Hall” is scheduled to open early spring 2023.

Dr. Tracz is married to Geralyn, and has three daughters, Jessica Tracz Kelly, Kelley Tracz, and Carly Tracz Morris, and one grandson, Caden Tracz Kelly!

UPCOMING EVENTS

*** CONCERT BAND & UNIVERSITY BAND CONCERT***

Wednesday, April 26th, 2023—7:30pm
McCain Auditorium

CLASSY CAT AUDITIONS

Friday-Sunday, April 28-30th, 2023

For more information, please contact Sara Evans-Heptig at sarahheptig@gmail.com

HIGH SCHOOL DRUMLINE MINI CAMP

Saturday, May 6th, 2023

For more information, please contact Jack Johnson at jackjohnson@ksu.edu

DRUMLINE AUDITIONS

Saturday, May 20th, 2023

For more information, please contact Jack Johnson at jackjohnson@ksu.edu

SUMMER MUSIC CAMP

June 11-15th, 2023

For more information, please contact Courtney Grecu at cljensen@ksu.edu

LEADERSHIP AND AUXILIARY CAMP

July 9-12th, 2023

For more information, please contact Courtney Grecu at cljensen@ksu.edu

MARCHING PRIDE CLASSIC

Saturday, July 15th, 2023—9:00am

Colbert Hills Golf Course

For more information, please contact Courtney Grecu at cljensen@ksu.edu