

KANSAS STATE
UNIVERSITY BANDS

Kansas State University
Wind Ensemble

Dr. Frank Tracz, Conductor

Guest Conductor
Heather Baker, Graduate Assistant

Guest Soloist
Dr. Colleen White
Dr. Jonathan Borja



October 2, 2023
7:30 PM
McCain Auditorium

Wind Ensemble
Dr. Frank Tracz, Conductor

On the Mall (1923/1999) Edwin Franko Goldman (1878-1956)
ed. Bill Holcombe (1924-2010)

When the Winds Speak, "Cuando Hablan los Vientos" (2023) Arturo Rodriguez (b.1976)
Dr. Colleen White, Soloist
Dr. Jonathan Borja, Soloist

Run to the Light (2022) Ivan Trevino (b.1983)

Bright Light in the World (2022) Carol Brittin Chambers (b.1970)
Conducted by Heather Baker

Slava (1977) Leonard Bernstein (1918-1990)
trans. Clare Grundman (1913 -1996)

Wind Ensemble Program Notes

On the Mall (1923/1999) Edwin Franko Goldman (1878-1956)
ed. Bill Holcombe (1924-2010)

This sing-along/whistle-along march was written in 1923 for the dedication of the Elkan Naumberg Bandshell in Central Park. The title derives from the park's spacious mall, where the bandstand is located and where New Yorkers enjoy gathering to listen to concerts. The march was composed and arranged in collaboration with Mayhew Lake in 1923 and rearranged by Erik Leidzén in 1937. Richard Franko Goldman (a well-known composer in his own right) stated in a letter that his father "did not think much of the march at the time and was astonished that it became the most popular of all of his compositions." In January 1956, Goldman conducted this march as an encore at the Nels Vogel Clinic in Moorhead, Minnesota. It was the last piece he would ever conduct.

Like many of Goldman's other marches, *On the Mall* has explicit expression marks, including staccato quarter notes and accented half notes. In his book *Band Betterment* he was rather insistent on another point: he wanted his marches played at a tempo between 120 and 128 beats per minute.

When the Winds Speak, "Cuando Hablan los Vientos" (2023) Arturo Rodriguez (b.1976)

I composed *Cuando Hablan Los Vientos (When The Winds Speak)* in the Spring of 2023 by request of flutist Jonathan Borja. The work is 11 minutes in length and features two flute soloists and wind ensemble. Being more accustomed to compose for orchestra, writing for this combination of instruments was an exciting challenge for me. I didn't want the sound of the two flutes to get lost inside the sound of the wind ensemble but I also wanted the ensemble to shine in several places. Based on this basic idea the resulting structure grew naturally to become a series of slow, romantic meditations or conversations for two flutes that showcase the lyrical quality of the two solo instruments with a couple of fast and exciting interludes that showcase the soloists in a more *virtuoso* fashion and also feature the full power of the wind ensemble. Due to the nature of the instrumentation I also wanted the piece to be about the wind. I always been fascinated by the fact that, just like with music, we can't see the wind but we can feel it or we can see the effect it has, for example, when it makes the trees move or the leaves fly. This composition is also about that constant conversation between the winds, depicted by the two soloist sharing and trading the main thematic material and also perhaps about that imagery of leaves flying through the wind.

Cuando Hablan Los Vientos (When the Winds Speak) premiered in Kansas City on September 21st, 2023 with Jonathan Borja and Hanna Porter Oceaña as soloists and the UMKC Conservatory conducted by Joe Parisi.

The Kansas State Wind Ensemble is part of the consortium that made possible the creation of this work.

Run to the Light (2022) Ivan Trevino (b.1983)

A newly hired band director at my high school had a diploma hanging up in his office.

"What's that?" I asked.

"It's from Eastman," he said.

"What's Eastman?" I asked again.

"It's a music conservatory," he said.

I left his office thinking to myself, "What's a music conservatory?"

That was my junior year of high school, and that's how foreign this whole classical music thing was to me. Fast forward one year later. I auditioned at Eastman and got in. This was due in large part to this teacher, his guidance, and my own luck that he took a job teaching music in small town Victoria, Texas, where I lived. Thank you again, Mr. Mikula.

Wind Ensemble Program Notes

When I told my mom I got accepted, she didn't congratulate me. Well, of course she did, but not right away. The first thing she said was, "How are we going to pay for it?" My parents didn't go to college, but are hard-working, smart people who still make their living cutting hair. They did everything they could to make music part of my life. Paying for college, though, especially at a school like Eastman, was far beyond anything they had saved or planned for. My parents put together whatever funds they could and did what everyone does in Texas during a time of need: they organized a BBQ benefit. It's a Go-Fund Me of sorts, but an in-person one with BBQ, beans, rice and all the fixings.

One of my dad's regulars was a writer for the local paper and wrote a charming story about my parents, my opportunity to attend Eastman, and about the upcoming BBQ benefit. Local restaurants donated food, and my parents and an assembly line of volunteers served plates to friends, family and members of our community who showed up to give their support and enjoy a hot meal. There was even an auction with one of those fast-talking auctioneers helping the crowd bid on donated items.

My parents hosted this benefit for four summers, and each time, they raised \$10,000 for my college tuition, with over 1,000 people attending each year. This is still incomprehensible to me. Meanwhile, Eastman provided me with a generous yearly scholarship to ease the cost of tuition, which helped greatly. My journey to Eastman was looking more and more possible, thanks in part to this scholarship, and of all things, BBQ. But we still weren't quite there.

One day, Mary Lou Urban, an unassuming family friend of ours, walked into the barber shop to see my mom for her regularly scheduled perm. This time, Mrs. Urban came in holding a small envelope with my mom's name on it. Inside was a gift: a personal check for \$10,000. My mom cried, Mrs. Urban cried. But that's not all. Each summer for four years, she gave my mom a check for this same amount. Mrs. Urban is no longer with us, but what she did for me and my family is unforgettable. My mom refers to her as my angel. I do too. Between the community's support, Eastman's scholarship, Mrs. Urban's gifts, and my parent's own hard work and sacrifice, I got to Eastman.

Twenty years later, I find myself at Eastman again, this time as a visiting teacher to step in for the one and only [Michael Burritt](#), my former Eastman professor who is on a sabbatical leave. What an honor. I return with my beautiful wife, Amanda, who I met on Gibbs St. when we were both students. This music is dedicated to all of the supporters in my hometown community, Mr. Mikula, Mrs. Urban, my parents, and all of the people who helped me run to my light. I carry them with me, in my teaching, composing and performing, and I hope this spirit of joy and gratitude shines through in this music.

Run to the Light was written for Eastman School of Music's Centennial Celebration. It was premiered by Eastman Wind Ensemble on Oct. 19, 2022. The piece is dedicated to a thousand or so very special people in Victoria, Texas.

Bright Light in the World (2022) Carol Brittin Chambers (b.1970)

Bright Light in the World was commissioned by the Iowa City High School Wind Ensemble in Iowa City, IA, directors Mike Kowbel and Aaron Ottmar. The piece was written in memory of Emma Nugent (2003-2020) and premiered in June 2021.

Emma Nugent was a talented flute player in the Iowa City High School band. Those who knew her described her as "adventurous, with an infectious enthusiasm for all things fun." She was always "there for others who were feeling left out," and her strong work ethic showed continuously, whether she was practicing volleyball, music, or volunteering on mission trips to help those in need. According to Emma's Spanish teacher, "to know Emma was to know the best of human kind and to experience true human kindness." In short, Emma was a bright light in the world."

The opening section of the piece is based on the hymn *Ye Are the Light of the World*, first heard in the alto sax, clarinet, oboe, and flute solos. The text is as follows:

Oh, Christian, do not hide your light! For ye are the light of the world, Then keep it trimmed and burning bright, For ye are the light of the world. For ye are the light of the world, For ye are the light of the world; Then keep your lamps all burning bright, For ye are the light of the world.

Wind Ensemble Program Notes

The horns pick up this same hymn but are briefly interrupted by piccolo quotes of *This Little Light of Mine*. The piccolo itself represents Emma, as do the words from both songs.

Measure 31 begins the middle section of the piece, which represents life's journey and Emma's adventurous spirit. Measure 55 turns a bit more tumultuous and rockier, representing Emma's competitive spirit and one's ability to persevere and stay on course.

The final section beginning at measure 119 is a sudden release of energy. The horns warmly remind us once again of *Ye Are the Light of the World*, and the entire ensemble begins to build toward the positive, powerful ending based on *This Little Light of Mine*. Above all else, that's what Emma truly was... a light for others... a bright light in the world.

Slava (1977) Leonard Bernstein (1918-1990)
trans. Clare Grundman (1913 -1996)

When Mstislav Rostropovich (“Slava” to his friends) invited Leonard Bernstein to help him launch his inaugural concert as Music Director of the National Symphony Orchestra, he also asked him to write a rousing new opening piece for the festivities. This overture is the result, and the world premiere took place on October 11, 1977, with Rostropovich conducting his orchestra at the Kennedy Center for the Performing Arts in Washington, D.C.

The first theme of *Slava!* is a vaudevillian razz-ma-tazz tune filled with side-slipping modulations and sliding trombones. Theme two, which prominently features the electric guitar, is a canonic tune in 7/8 time. A very brief kind of development section follows, after which the two themes recur in reverse order. Near the end they are combined with a quotation (proclaimed by the ubiquitous trombones) from the “Coronation Scene” of Mussorgsky’s *Boris Goudonov*, where the chorus sings the Russian word “Slava!”, meaning “glory!” In this way, of course, the composer is paying an extra four-bar homage to his friend Slava Rostropovich, to whom this overture is fondly dedicated.

Kansas State University – Wind Ensemble
FALL 2023
Listed Alphabetically

FLUTE

*Laura Bogner
Sienna DelBorell
Ella Greenup
Courtney Settey
Grace Woydziak

OBOE

Lily Linville
*Lucas Reed

CLARINET

Angel Amaro
Chloe Crooks
Audrey Farrell
*Erin Flax
Maddie Murnahan
Colton Stefanski
Theresa Wood

BASS CLARINET

Grace Dice
*Gabbie Phillips

BASSOON

*Ethan Karnes
Cassidy Schmidt

CONTRA BASSOON

Hannah Sullivan

ALTO SAX

Keith Carter
*Mason Ringer
Sara Schieferecke
Jordan Somers

TENOR SAX

Craig Brinkman

BARITONE SAX

Katie Anderson

TRUMPET

Kiersten Glass
*Kyle Grimes
*Shelton Launderbaugh
Paige Roberts
Bryce Schreiber
April Teoh

HORN

*Josie Anderson
Andrew Dearing
Nathan Dembski
*Braeden Jones
Aspen Tallent

TROMBONE

Reece Beckman
Blake Davis
*Logan Herring

BASS TROMBONE

Corbin Wood

EUPHONIUM

Austin Perr
*Drake Thompson

TUBA

*Lloyd Dodson
Chase Keesling
Chase Wassom

PERCUSSION

Devon Autry
Noah Dial
*Houston Fleischman
Jacob Morgan
Nathan Smith
Jessi Solorzano
Jake Wall

***Principal/Section Leader**

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 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, Kennedy Center, and the American Bandmasters Association Conference. The marching band was awarded the prestigious Sudler Trophy in 2015. The Wind Ensemble has 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 is past 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!

Guest Conductor

HEATHER BAKER is from Mishawaka, IN. She has taught band for 11 years in the Indiana public school system. She holds an undergraduate degree from Ball State University (Muncie, IN) and a Masters of Music Education degree from VanderCook College of Music (Chicago, IL). Heather's primary instrument is clarinet.

In 2021, Heather was a recipient of the Quinlan & Fabish Michiana Outstanding Music Educator Award for the Indiana Region. She has received the VanderCook Alumni: Excellence in Teaching award and has taught at a district that received the "NAMM Best Communities for Music Education" designation from 2016-2022.

Heather and her husband, Dan, have two young children: Bryant (5) and Charleigh (3). Dan taught high school choir for many years and is now the Executive Producer for Heart of America Choir Contests.

Guest Soloists

JONATHAN BORJA is Associate Professor of Music at the University of Wisconsin – La Crosse where he teaches flute and music history. He is a member of the La Crosse Symphony Orchestra.

Dr. Borja holds three graduate degrees from the UMKC Conservatory of Music and Dance (Doctor of Musical Arts in Flute Performance, Master of Music in Flute Performance, a Master of Music in Musicology) and a Bachelor of Arts in Music from Principia College. Before coming to the United States, he studied at the National Conservatory of Music in his native Mexico City. His teachers and mentors include Marie Jureit-Beamish, Mary Posses, and María Esther García.

His continued advocacy for the music of our time has led him to collaborate with some of today's finest composers, including Chen Yi and Zhou Long, George Crumb, Libby Larsen, Yehudi Wyner, Narong Prangcharoen, and Samuel Zyman.

DR. COLLEEN WHITE is Assistant Professor of Flute at Kansas State University, Principal Flute with the Chamber Orchestra of the Smoky Valley, and Executive Director of the [Scheherazade Music Festival](#). Previously, she taught courses in flute, chamber music, and entrepreneurship at Colorado State University, the Metropolitan State University of Denver, and the University of Colorado Boulder. She has appeared in performance with the Colorado Symphony Orchestra, as a soloist with the Milwaukee Symphony Orchestra, and at Carnegie Hall.

In addition to Chamber Music seminar study with the Imani Winds, her influential teachers and mentors include Christina Jennings, Brook Ferguson, Janet Arms, Dawn Lawler, Carol Meves, Jeffrey Nytch, Michelle Stanley, and Stephanie Jutt. She earned degrees from the University of Colorado Boulder (DMA), The Hartt School (MM), and the University of Wisconsin Madison (BM).

She has been an Artist in Residence for Off the Hook Arts (Fort Collins, CO) and the Atlantic Music Festival (Maine) and performed in recent seasons with the Wichita Grand Opera, Boulder Bach Festival, and Colorado MahlerFest. In 2019, Dr. White made her first solo appearance at Carnegie Hall. Find upcoming events at www.colleenwhiteflute.com

UPCOMING EVENTS

CONCERT BAND/WIND SYMPHONY CONCERT

Tuesday, October 3, 2023—7:30pm
McCain Auditorium

CONCERT BAND/WIND SYMPHONY CONCERT

Tuesday, November 28, 2023—7:30pm
McCain Auditorium

WIND ENSEMBLE CONCERT

Wednesday, November 29, 2023—7:30pm
McCain Auditorium

CENTRAL STATES MARCHING FESTIVAL

Saturday, October 14, 2023
Bill Snyder Family Stadium

MARCHING BAND CONCERT

Sunday, November 26, 2023—3:00pm
TBD

CONCERT BAND CLINIC

January, 19-21, 2024

For more information, visit the K-State Bands website or email Courtney Grecu at cljensen@ksu.edu